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Love of Quilting

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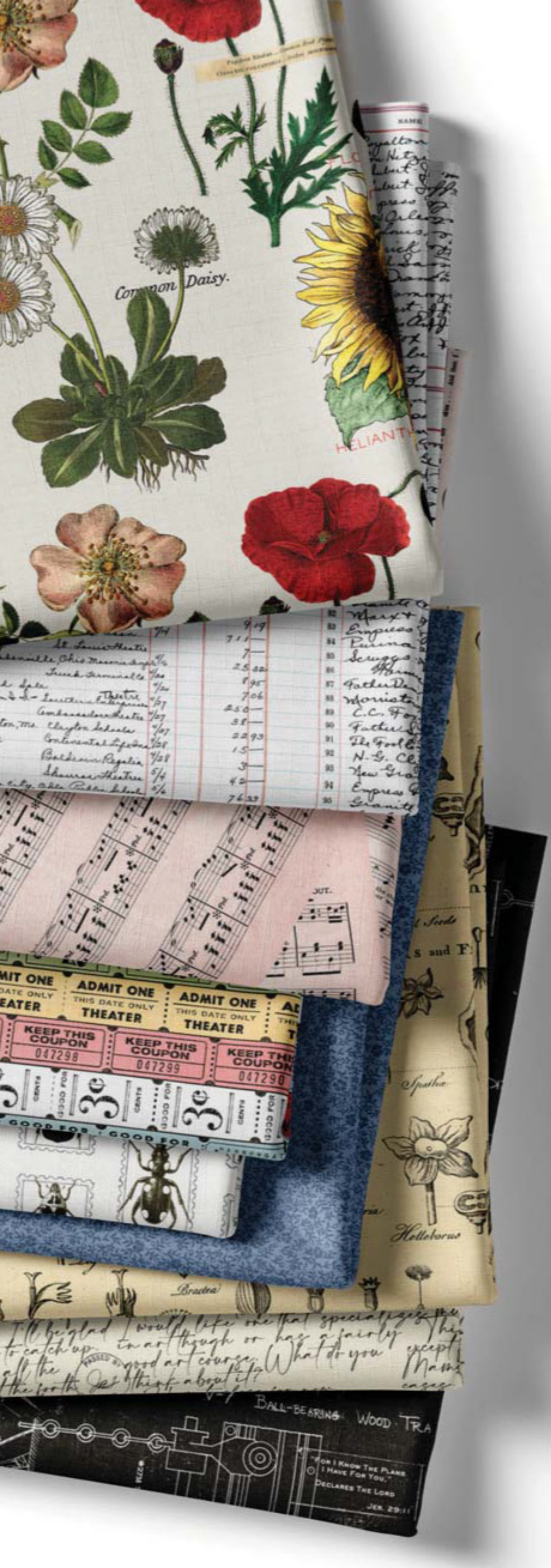
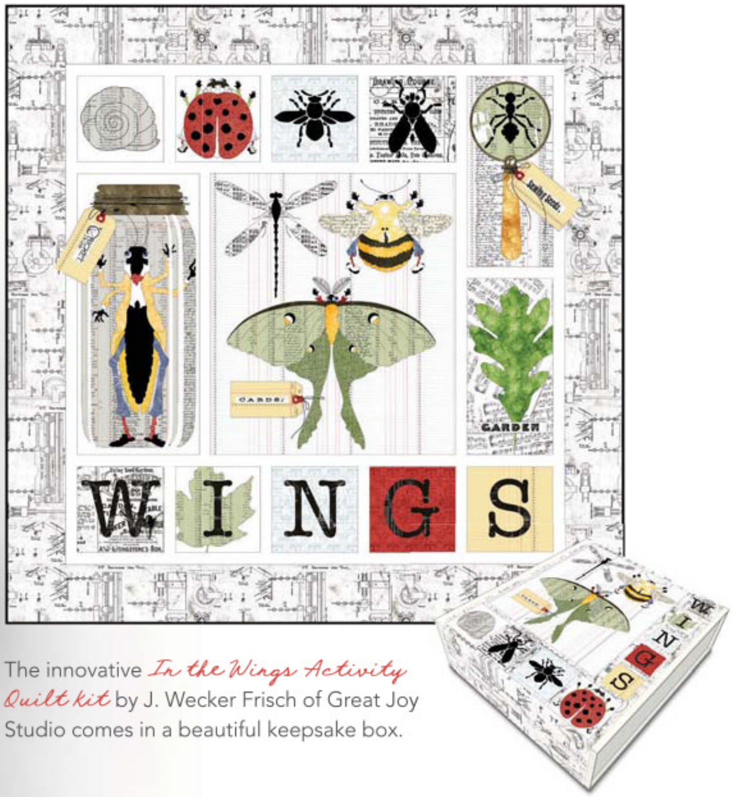


ART JOURNAL

j.wecker frisch



The innovative *In the Wings Activity Quilt kit* by J. Wecker Frisch of Great Joy Studio comes in a beautiful keepsake box.

The **Art Journal** fabric collection is image-rich ephemera (old paper) that was carefully chosen from the personal archive of designer J. Wecker Frisch. Janet's lifelong passion for antique illustration and advertising, highlights the study of nature using a modern/vintage eclectic style. Each SKU is well-suited for collage and art quilting, fabric journal making and much more.

The art of journaling and book-making has grown into a maker's obsession. Images, and sentimental scraps that we all collect over time are being collaged and enhanced using sketchy stitches, inks and dyes pushing the boundaries of creativity a bit further when combined with traditional quilting and sewing techniques. A passion that touches the soul in an artful way.

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Riley Blake DESIGNS

FROM THE EDITOR

We packed a lot of love into this issue! Turn the pages to find six sparkling star quilts to make your New Year's Day and winter shine and five patterns that feature red to celebrate, decorate, and give for Valentine's Day. Try combining four values of a favorite hue for a gorgeous quilt that shimmers with *Morning Frost,* or make a beautiful *Scandinavian Snowflake* quilt inspired by a timeless knitting motif. Wrap up your version of our *Dwellings* house series quilt, and use up precut strips in the scrappy *Twinkling Stars* design. Learn how to determine patch sizes for Paper Foundation Piecing in *Stumbling Blocks*.

Subscribers see it first! You have early access to two *Love of Quilting* TV Series 4100 designs: a sweet novelty print baby quilt, *New to the Zoo*, and *Petals on My Path* featuring rich florals.

Waynna Kershner reflects on quilting an antique quilt in *Keeping it Real*; imagine finding your family surname on an auctioned quilt top! *Love of Quilting* TV's co-host, Angela Huffman—also a longarm educator and blue-ribbon-winning longarm quilter—shares top tips for new Longarmers in *Quilting the Quilt*.

Love of Quilting is more than a pattern magazine; we are a community of quilters—including you! Join the conversation on our Facebook Page @FonsandPorter, and share your suggestions, ideas, and stories with me at loveofquilting@goldenpeakmedia.com. Won't you also join us for our first-ever quilted postcard swap? (Psst…you might even receive a postcard from Sara Gallegos or Angela Huffman!) Find details on page 26. And in our ongoing support of the Quilts of Valor® Foundation, we have two scrappy patterns, including up-and-coming designer Cassie Harms' *Sewing Saturdays* (don't miss her sweet design inspiration!).

We are committed to quilters who love to create and share gorgeous quilts and, like many of us, are also mindful of the economy. We provide a daily dose of quilting inspiration, budget-savvy guidance and resources, and other thrifty ideas through our newsletter. Visit QuiltingDaily.com and click 'Newsletter' at the top to sign up—it's free! While there, search 'Savvy Quilter' for lively articles with timely tips. And get ready to stash-dive with *Liz's Patchwork* by Liz Porter, this issue's free digital pattern curated just for our readers (see page 96).

Wishing you and your loved ones a Happy New Year filled with love.

Quilt with joy,

Valerie

Marianne Fons and Liz Porter established their partnership, Fons & Porter, in 1982. Through their how-to books, national teaching, magazine, TV show, and mail-order business, they created one of today's most beloved quilting brands. Marianne and Liz make occasional guest appearances on TV and still make quilts—keep an eye out for their "latest and greatest" in future issues of Love of Quilting.

Fons & Porter's Love of Quilting
AMERICA'S FAVORITE QUILTING MAGAZINE™

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January/February 2023

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for a quick tap-able link!

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Here's To A New Quilting Year

Full of love, beauty and fulfilled dreams

Be My Gnomie by Andi Metz (Available Dec. 2022)

Flower Festival 2 (Available Feb. 2023)

Peacock Symphony by David Galchutt
(Available Feb. 2023)

Dreamers by Jessica Flick (Available March 2023)

Blue/Red Rhapsody by Kanvas (Available Jan. 2023)

A Painted Garden by Lorraine Turner
(Available Jan. 2023)

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CREATIVE SCRAP QUILTING EBOOK from Fons & Porter's Books

Expertly curated patterns from some of the most creative, respected designers in quilting, this collection of 18+ quilt and project patterns will be a go-to resource for using up all your scraps! A special section walks you through how to sort your scraps and teaches about value, scale, texture, and density to set you up for success before you start your first fun project. You'll appreciate the helpful techniques section featuring step-by-step photographs for handy reference as you sew.

quiltingdaily.com

FREE-MOTION COMBINATIONS

Author Christina Cameli—teacher, fabric, and pattern designer—begins her new book with a motif library full of leaves, flowers, paisleys, and more. She continues with allover designs and also teaches clear and concise essential skills. Finally, she shows you ideas to create original combinations, such as her Valentines, where spirals and hearts combine for a lovely edge-to-edge quilting design. Christina loves spreading confidence and clarity, two goals beautifully achieved in this book!

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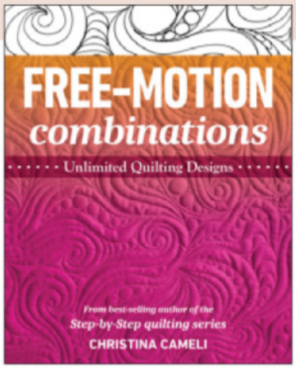
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CHRISTINA CAMELI

BABY LOCK ALLEGRO

With 12" of creative space to the right of the needle and up to 1,000 stitches per minute, the Baby Lock Allegro is ideal for quilters! Essential features we love: built-in needle threader, programmable needle up/down, top loading bobbin, convenient push buttons for the most common tasks, a straight-stitch needle plate for piecing precision, and a knee lift (if you haven't tried one of these, you're missing out!). And for even more creativity, have fun playing with its 200 built-in stitches!

babylock.com

2023 PLANNER

It's here: Lori Holt's Bee in my Bonnet 2023 Planner! For this year, the woven linen-like hard cover with silver foil-imprinted bee, and honeycomb design keepsake box, are pink. Each tabbed month includes a two-page calendar view, a full page for notes, lists to track priorities, shopping, personal and health goals, and two-page weekly views with space for daily reminders and to-dos. A beautiful treat to stay organized year-round and a thoughtful gift.

fatquartershop.com

2023
PLANNER
BEE IN MY BONNET CO

SEW MANY TIPS

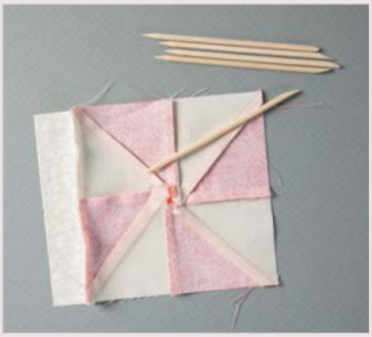
VISUAL REFERENCE

It can be difficult sometimes to pick from so many different colors of fabric. So, I draw a blank prototype of a quilt and then pencil in the colors. This helps me visualize and arrange the colors. I take the drawing with me to buy fabric and it has helped save me time and money.

Louise Wolfe
Hephzibah, GA

TWICE AS NICE

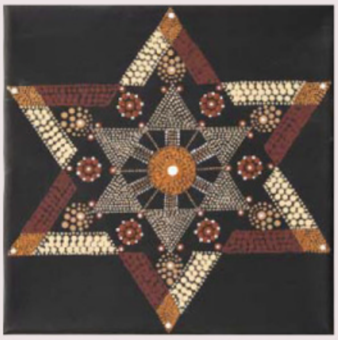
I use a cuticle stick to guide the seams in the correct direction when sewing. I use the pointed end for feeding the top of the fabric before going under the presser foot and the slanted end for under the fabric. Love your show and magazine!



Joyce Nonte
Patoka, IN

EXPANDING QUILT HORIZONS

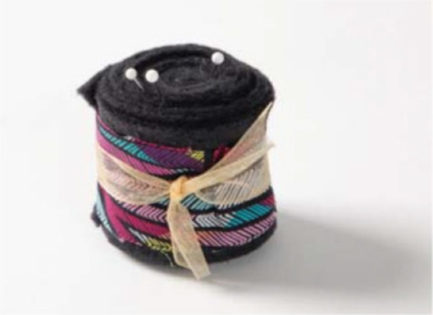
In 2018, I could no longer endure standing to quilt at my longarm quilter. I came across a new craft: dot art. I have decided to make some quilt patterns on canvas using dot art. I hope to show others that you don't need to have a fabric quilt top—wall art is just as beautiful.



Carol Blodgett
Paulding, OH

FAST, EASY, THRIFTY

Quilters always have scrap batting. Use it to make pin cushions! Cut the batting 1¾" x 30", tightly roll up the strip, and secure with glue at the end. Then cut a scrap of fabric 1¼" x 9" and wrap it around the batting roll; secure with a dab of glue. You can embellish with a ribbon if desired.



Debbie Walker
Pittsburg, KS

IF YOU HAVE A TIP Do you have a tip you'd like to submit to Sew Many Tips at *Love of Quilting?* Send us a note through QuiltingDaily.com/quilting-tips-submission-fons-porter, or write to **Sew Many Tips, 500 Golden Ridge Rd, Suite 100, Golden, CO 80401**. Even better, include with your note an example of your tip, if you can, for use on our television show!

INTERMEDIATE

FINISHED SIZE:
60" x 72"

FINISHED BLOCKS:
30 (12") blocks

Morning Frost

Shimmery fabrics crystallize into artful quilt block panes.

designed and made by **CHARISMA HORTON**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- ⅞ yard aqua print for block Y
- 1⅝ yards light teal print for blocks Y and Z
- 2 yards white print for blocks Y and Z
- 1⅜ yards medium teal print for blocks Y and Z
- 2¼ yards dark teal print for blocks Y, Z, and binding
- 4⅛ yards backing fabric
- 68" x 80" batting

Fabric: Opal Essence by Maywood Studio

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CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

⧅ = **cut in half once diagonally**
⊠ = **cut in half twice diagonally**

FROM AQUA PRINT, CUT:

- 3 strips 5¾"-wide, subcut:
  - 15 squares 5¾" (A)
  - 12 squares 2½" (C)
- 3 strips 2½"-wide, subcut:
  - 48 squares 2½" (C)

FROM LIGHT TEAL PRINT, CUT:

- 8 strips 3⅜"-wide for bands
- 3 strips 5¾"-wide, subcut:
  - 15 squares 5¾" (A)
  - 12 squares 2½" (C)
- 3 strips 2½"-wide, subcut:
  - 48 squares (C)

FROM WHITE PRINT, CUT:

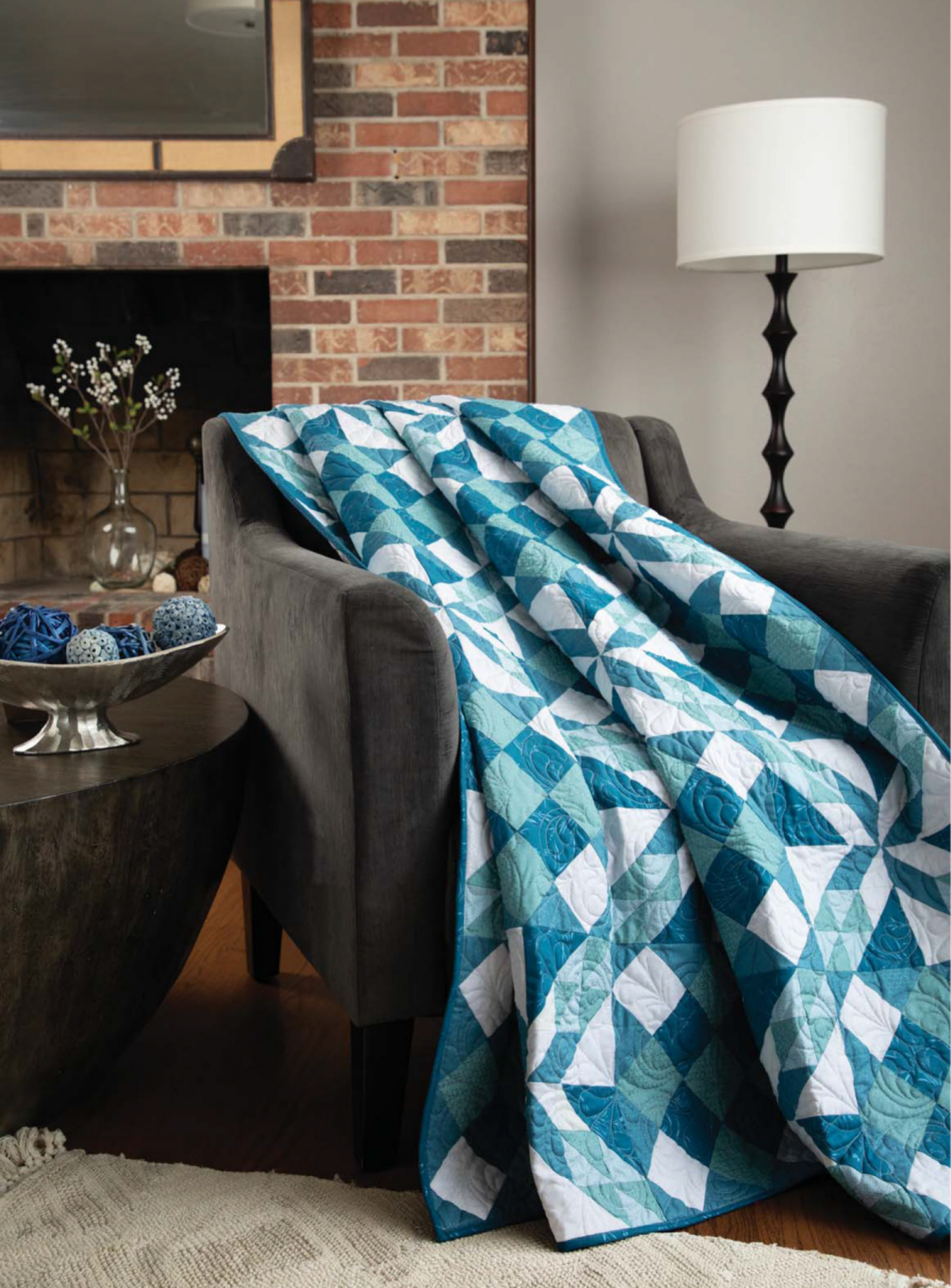
- 4 strips 3⅜"-wide for bands
- 4 strips 5¾"-wide, subcut:
  - 23 square 5¾" (A)
  - 4 rectangles 2½" x 4½" (B)
- 3 strips 3⅜"-wide, subcut
  - 30 squares 3⅜" (E)
- 7 strips 2½"-wide, subcut
  - 56 rectangles 2½" x 4½" (B)

FROM MEDIUM TEAL PRINT, CUT:

- 3 strips 5¾"-wide, subcut:
  - 15 squares 5¾" (A)
  - 2 squares 5¼" cut ⊠ to make 8 triangles (D)
  - 4 squares 2⅞" cut ⧅ to make 8 triangles (F)
- 4 strips 5¼"-wide, subcut:
  - 28 squares 5¼" cut ⊠ to make 112 triangles (D)
- 2 strips 2⅞"-wide, subcut:
  - 26 squares 2⅞" cut ⧅ to make 52 triangles (F)

FROM DARK TEAL PRINT, CUT:

- 8 strips 2¼"–2½"-wide (as preferred) for binding
- 7 strips 3⅜"-wide for bands
- 2 strips 5¾"-wide, subcut:
  - 8 squares 5¾" (A)
  - 4 rectangles 2½" x 4½" (B)
- 7 strips 2½"-wide, subcut:
  - 56 rectangles 2½" x 4½" (B)

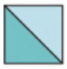


ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

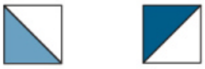
UNITS 1–3 ASSEMBLY

1. Referring to *8-at-a-Time Triangle-Squares* in *Sew Easy Lessons*, make 120 unit 1's using aqua print A's and light teal print A's (*Diagram I-A*).



Unit 1
MAKE 120
Diagram I-A

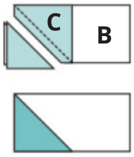
2. In the same manner, make 120 unit 2's using white print A's and medium teal print A's (*Diagram I-B*). Use white A's and dark teal print A's to make 60 unit 3's (4 are extra).



Unit 2 **MAKE 120**
Unit 3 **MAKE 60**
Diagram I-B

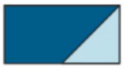
UNITS 4 & 5 ASSEMBLY

1. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram II-A,* make 60 unit 4's using white B's and light teal C's.



Unit 4
MAKE 60
Diagram II-A

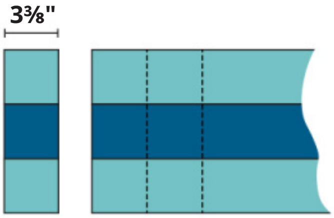
2. In similar manner, noting corner placement as shown in *Diagram II-B*, use dark teal B's and aqua C's to make 60 unit 5's.



Unit 5
MAKE 60
Diagram II-B

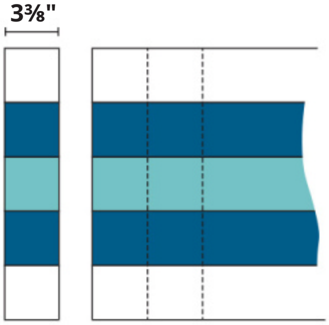
UNITS 6 & 7 ASSEMBLY

1. Join 2 light teal strips and 1 dark teal strip as shown in *Diagram III-A* to make band A. Make 3 band A's total. From band A's, cut 30 (3⅜"-wide) unit 6's.



Unit 6 **CUT 30**
Band A **MAKE 3**
Diagram III-A

2. In similar manner and referring to *Diagram III-B*, join 2 white strips, 2 dark teal strips, and 1 light teal strip as shown to make a band B. Make 2 band B's total. From band B's, cut 15 (3⅜"-wide) unit 7's.

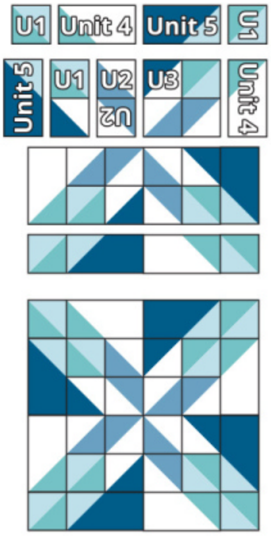


Unit 7 **CUT 15**
Band B **MAKE 2**
Diagram III-B

BLOCK Y ASSEMBLY

1. Referring to *Diagram IV*, lay out 8 unit 1's, 8 unit 2's, 4 unit 3's, 4 unit 4's, and 4 unit 5's as shown.

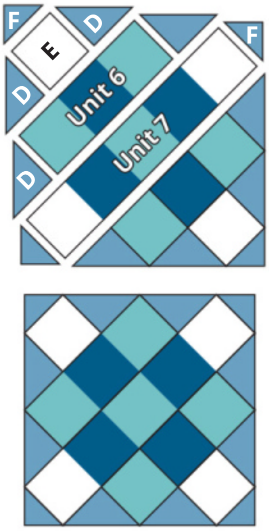
2. Join into rows; join rows to complete 1 block Y. Make 15 block Y's total.



Block Y
MAKE 15
Diagram IV

BLOCK Z ASSEMBLY

1. As shown in *Diagram V*, lay out 8 medium teal D's, 2 white E's, 2 unit 6's, 1 unit 7, and 4 medium teal F's.
2. Join into diagonal rows; join rows to complete 1 block Z. Make 15 block Z's total.



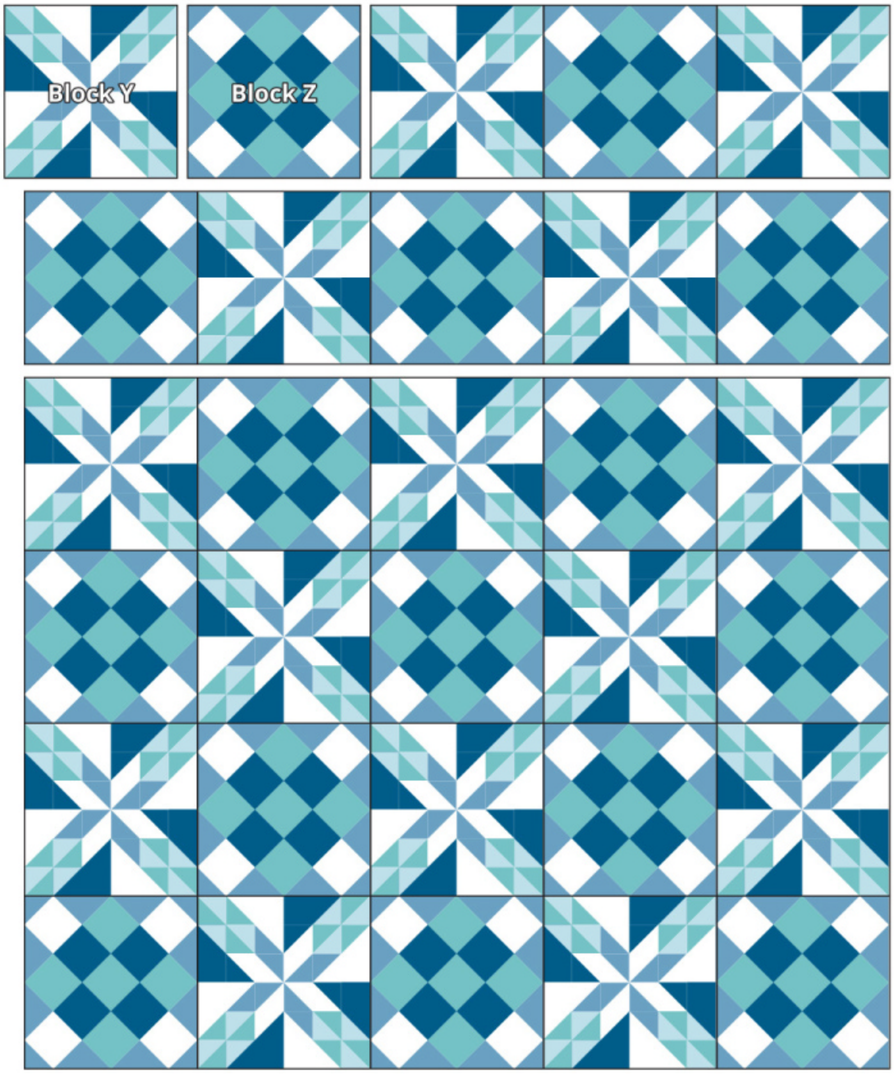
Block Z
MAKE 15
Diagram V

QUILT ASSEMBLY

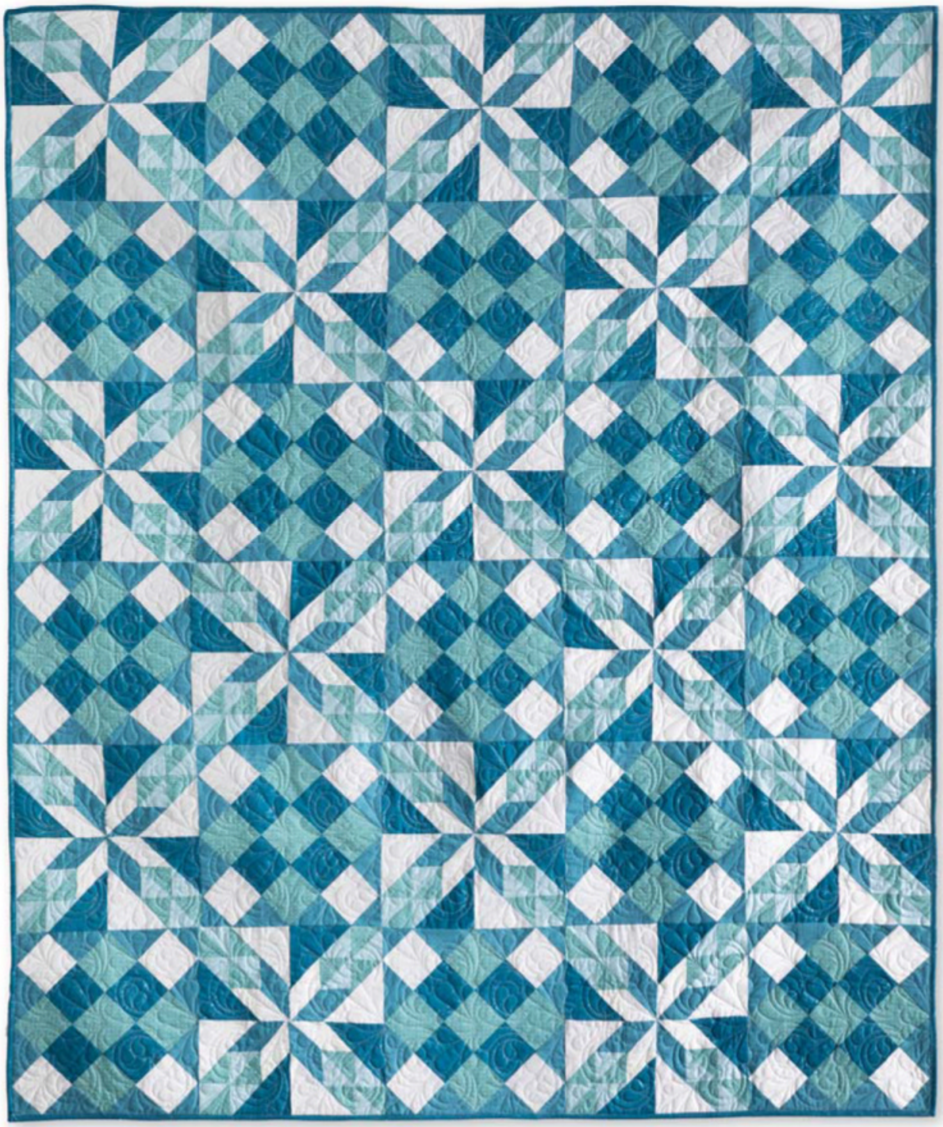
1. Join blocks into rows as shown in *Assembly Diagram*; join rows to complete the quilt top.

FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Charisma quilted an edge-to-edge feathered paisley motif.
3. Bind the quilt. ◂



Assembly Diagram



CHARISMA HORTON

Deer Park, Washington

The shimmering effects of the Opal Essence fabrics elevate this quilt to the next level with its tiny details. Charisma says, "There is something special about a blue and white quilt. I love taking classic blocks and making them fresh with the color arrangement."

charismascorner.com

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EASY

FINISHED SIZE:
16¼" x 48"

FINISHED BLOCKS:
3 (12") blocks

Tri-Star Table Runner

Brighten your decor with a simple starry runner featuring clever design possibilities.

designed and made by **NANCY SCOTT**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- ¾ yard black print for blocks, sections, border, and binding
- ⅝ yard cream tonal for blocks and sections
- ⅜ yard red print for blocks
- 1⅜ yards backing fabric
- 21" x 52" batting

Fabric: Blossom by Christopher Thompson and Texture by Sandy Gervais, both for Riley Blake Designs

Batting provided by The Warm Company

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

⊠ = cut in half twice diagonally

FROM BLACK PRINT, CUT:

- 2 strips 2⅝"-wide, subcut:
  - 2⅝" x 36½" for borders
- 4 strips 2¼"–2½"-wide (as preferred) for binding
- 1 strip 3⅞"-wide, subcut:
  - 6 squares 3⅞" (A)
- 1 strip 2⅝"-wide, subcut:
  - 2 rectangles 2⅝" x 9⅜" (F)
  - 2 rectangles 2⅝" x 7¼" (E)

FROM CREAM TONAL, CUT:

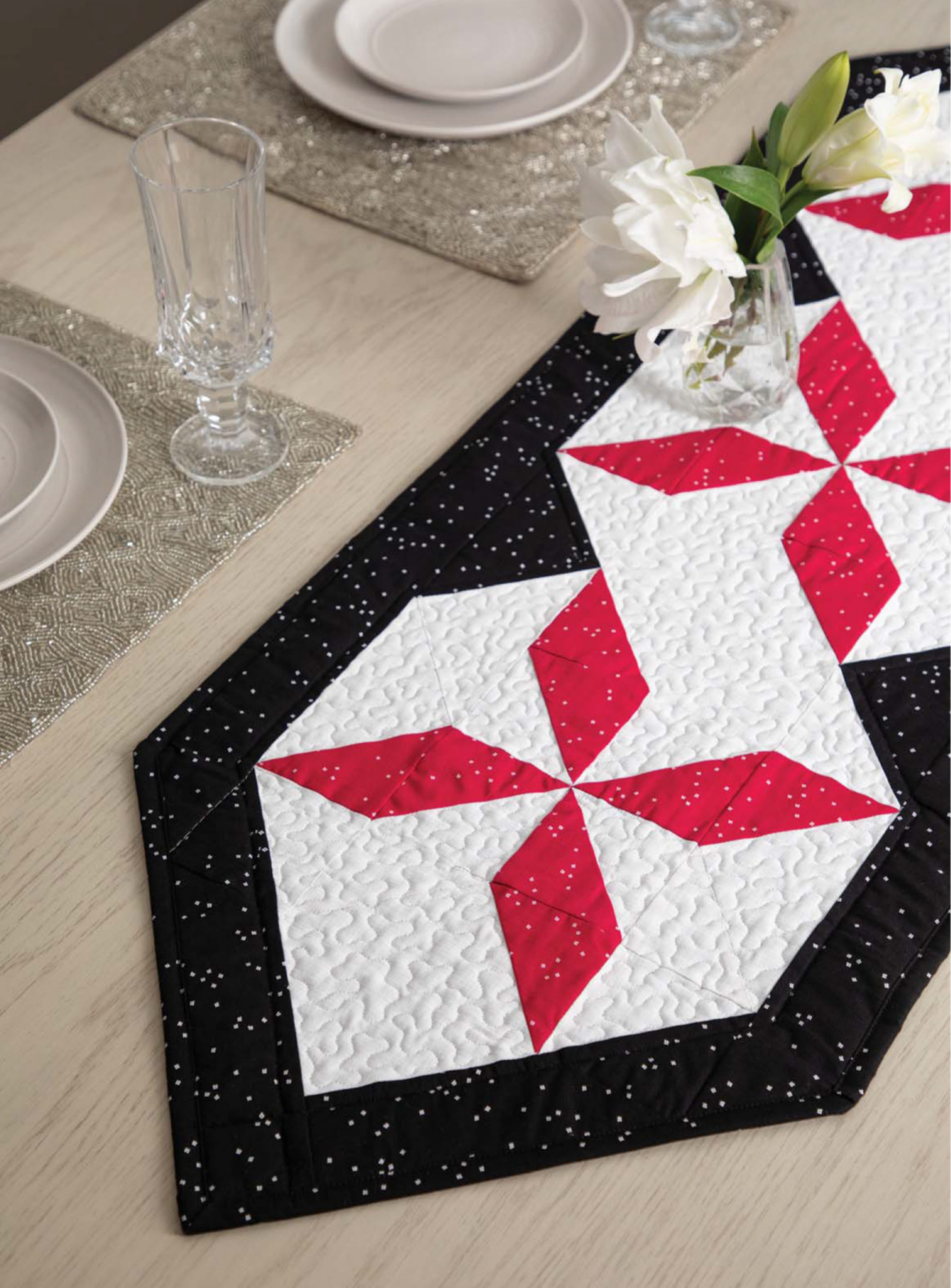
- 1 strip 7¼"-wide, subcut:
  - 1 square 7¼" cut ⊠ to make 4 triangles (D) (2 are extra)
  - 2 squares 3⅞" (A)
  - 12 squares 3½" (C) (optional)
- 1 strip 3⅞"-wide, subcut:
  - 10 squares 3⅞" (A)
- 2 strips 3½"-wide, subcut:
  - 12 rectangles 3½" x 6½" (B)

FROM RED PRINT, CUT:

- 1 strip 3⅞"-wide, subcut:
  - 6 squares 3⅞" (A)
  - 1 square 3½" (C)
- 1 strip 3½"-wide, subcut:
  - 11 squares 3½" (C)

SEW SMART™ TIP

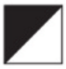
Nancy cleverly designed this runner to feature a subtle, secondary cream star by using cream tonal C patches in unit 3. If desired, you may omit the cream C patches from the original design (no yardage change).



ASSEMBLY

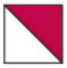
UNITS 1–3 ASSEMBLY

1. Referring to *Quick-Pieced Triangle-Squares* in *Sew Easy Lessons*, make 12 unit 1's using black print and cream tonal A's (*Diagram I-A*).



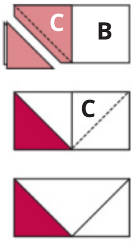
Unit 1
MAKE 12
Diagram I-A

2. In the same manner, make 12 unit 2's using red print and cream A's (*Diagram I-B*).



Unit 2
MAKE 12
Diagram I-B

3. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram II*, use cream B's, red C's, and cream C's to make 12 unit 3's.



Unit 3
MAKE 12
Diagram II

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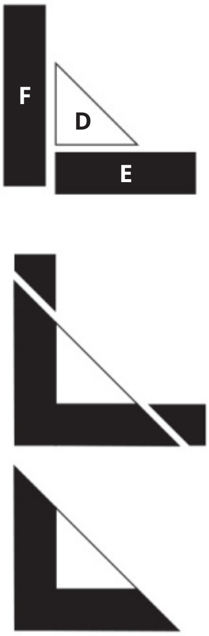
SECTION ASSEMBLY

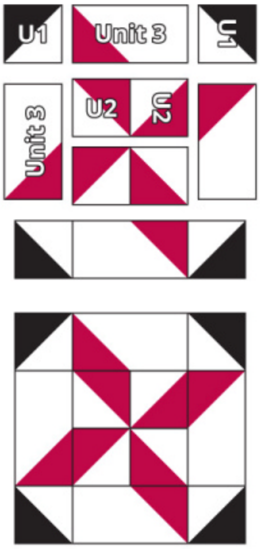
1. Join a black print E and F to a cream D as shown in *Diagram III*.
2. Trim ends of black rectangles even with cream D as shown to make 1 section. Make 2 sections total.



Section
MAKE 2
Diagram III

BLOCK ASSEMBLY

1. Referring to *Diagram IV*, lay out 4 unit 1's, 4 unit 3's, and 4 unit 2's as shown.
2. Join into rows; join rows to complete 1 block. Make 3 total.



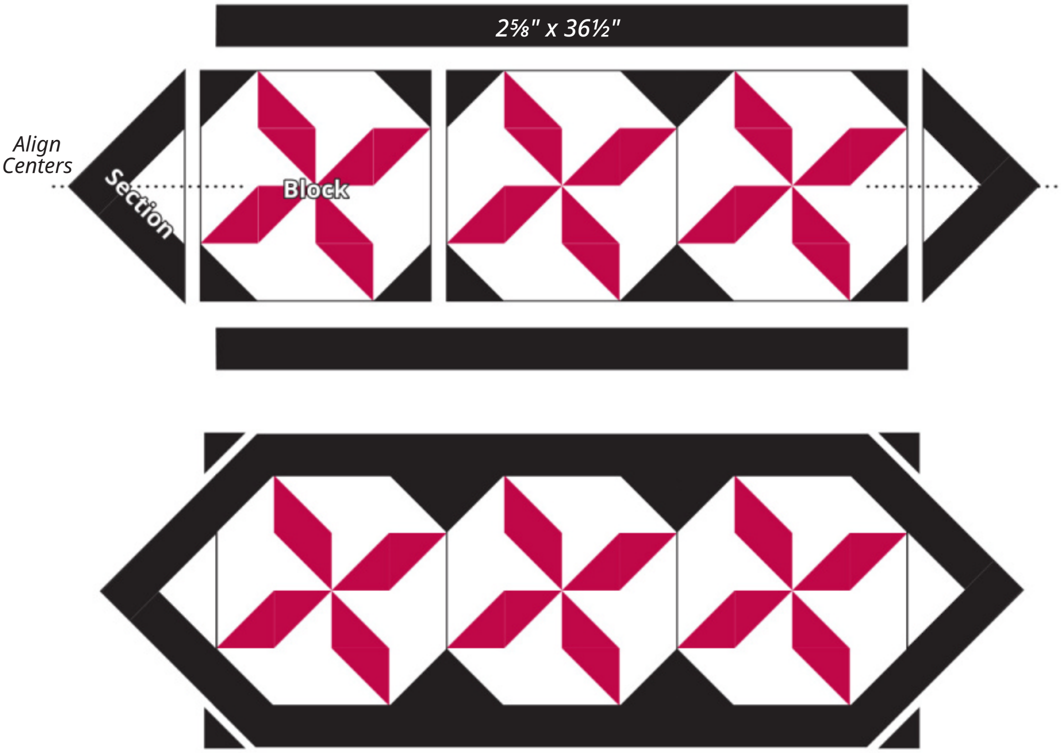
Block
MAKE 3
Diagram IV

RUNNER ASSEMBLY

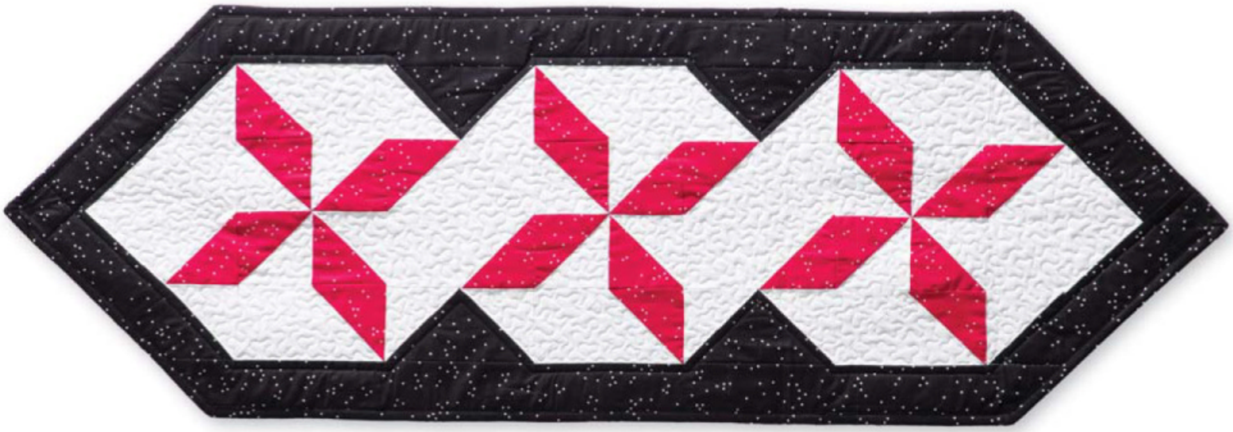
1. Join blocks into row as shown in the *Assembly Diagram*.
2. Matching centers and ends, join black border strips to top and bottom of row.
3. Fold runner in half lengthwise and lightly crease the folds at each end; similarly, fold each section in half and lightly crease folds. Using the folds as placement guides, center and sew a section to each end of runner.
4. Trim ends of black border strips even with sections as shown.

FINISHING

1. Layer and baste the backing, batting, and runner top.
2. Nancy outline quilted in the black around the cream perimeter, and stipple-quilted on the cream.
3. Bind the runner.



Assembly Diagram



NANCY SCOTT

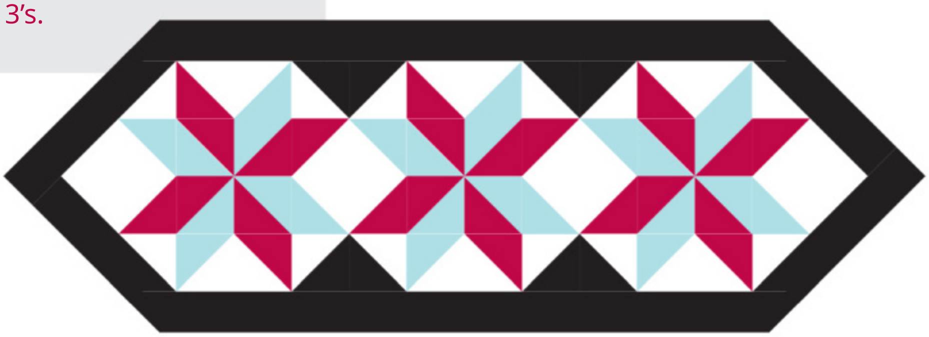
Geneva, Indiana

According to Nancy, one can never have too many table runners! Match the colors to the seasons, your decor, or a recipient's favorite colors if you are gifting. Try going completely scrappy/stash buster and use lots of fabrics in the same colorway, or mix up the colors. It would be super fun to reverse the lights and darks in the block for a different look. So many possibilities with this pattern!

masterpiecequilting.com

COLOR OPTION

Play with the design by adding a fourth fabric, shown here in blue, to create a mirrored star! Swap in the new fabric for 6 of the cream A's in unit 2's, and for the 12 cream C's in unit 3's.



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SEWING MACHINE

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- 100 beautiful 7mm stitches

Optional Extension Table

and other optional accessories are available. Check with your local dealer.

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160 YEAR ANNIVERSARY

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EASY

FINISHED SIZE:	**FINISHED BLOCKS:**
65" x 65"	64 (6") blocks

Sewing Saturdays

Show your love by using patriotic or other favorite colors to honor this quilt's recipient.

designed by **CASSIE HARMS** made and quilted by **CASSIE HARMS AND TERIANN HARMS**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 1⅝ yards ***total*** assorted red tonals for blocks W, X, and Z
- 2⅝ yards ***total*** assorted cream tonals for blocks
- 1⅝ yards blue tonal for block Y, border 3, and binding
- ⅝ yard cream tonal for border 1
- ⅝ yard red tonal for border 2
- 4⅜ yards backing fabric
- 73" x 73" batting

Fabric: ColorWorks Premium Solids, Dublin, Canvas, and Toscana, all by Deborah Edwards Northcott Studio

Batting provided by The Warm Company

Watch videos of all of the Sew Easy™ techniques and download the FREE Sew Easy™ Lessons ebook:

www.quiltingdaily.com/category/videos/sew-easy/

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

FROM ASSORTED RED TONALS, CUT A *TOTAL* OF:

- 2 strips 1½"-wide for band A
- 1 strip (*dark* red tonal) 5¾"-wide, subcut:
    - 4 squares 5¾" (A)
    - 8 squares 2½" (D)
- 16 squares 3¼" (B)
- 28 squares 2" (E)
- 28 rectangles 1¼" x 6½" (L)
- 28 rectangles 1¼" x 5¾" (K)
- 28 rectangles 1¼" x 5" (J)
- 28 rectangles 1¼" x 4¼" (I)
- 28 rectangles 1¼" x 3½" (H)
- 28 rectangles 1¼" x 2¾" (G)

FROM ASSORTED CREAM TONALS, CUT A *TOTAL* OF:

- 6 strips 1½"-wide for bands A and B
- 4 squares 5¾" (A)
- 8 squares 2½" (D)
- 64 squares 1⅞"(C)
- 20 rectangles 1¼" x 6½" (L)
- 40 rectangles 1¼" x 5¾" (K)
- 68 rectangles 1¼" x 5" (J)
- 68 rectangles 1¼" x 4¼" (I)
- 68 rectangles 1¼" x 3½" (H)
- 68 rectangles 1¼" x 2¾" (G)
- 48 rectangles 1¼" x 2" (F)

FROM BLUE TONAL, CUT:

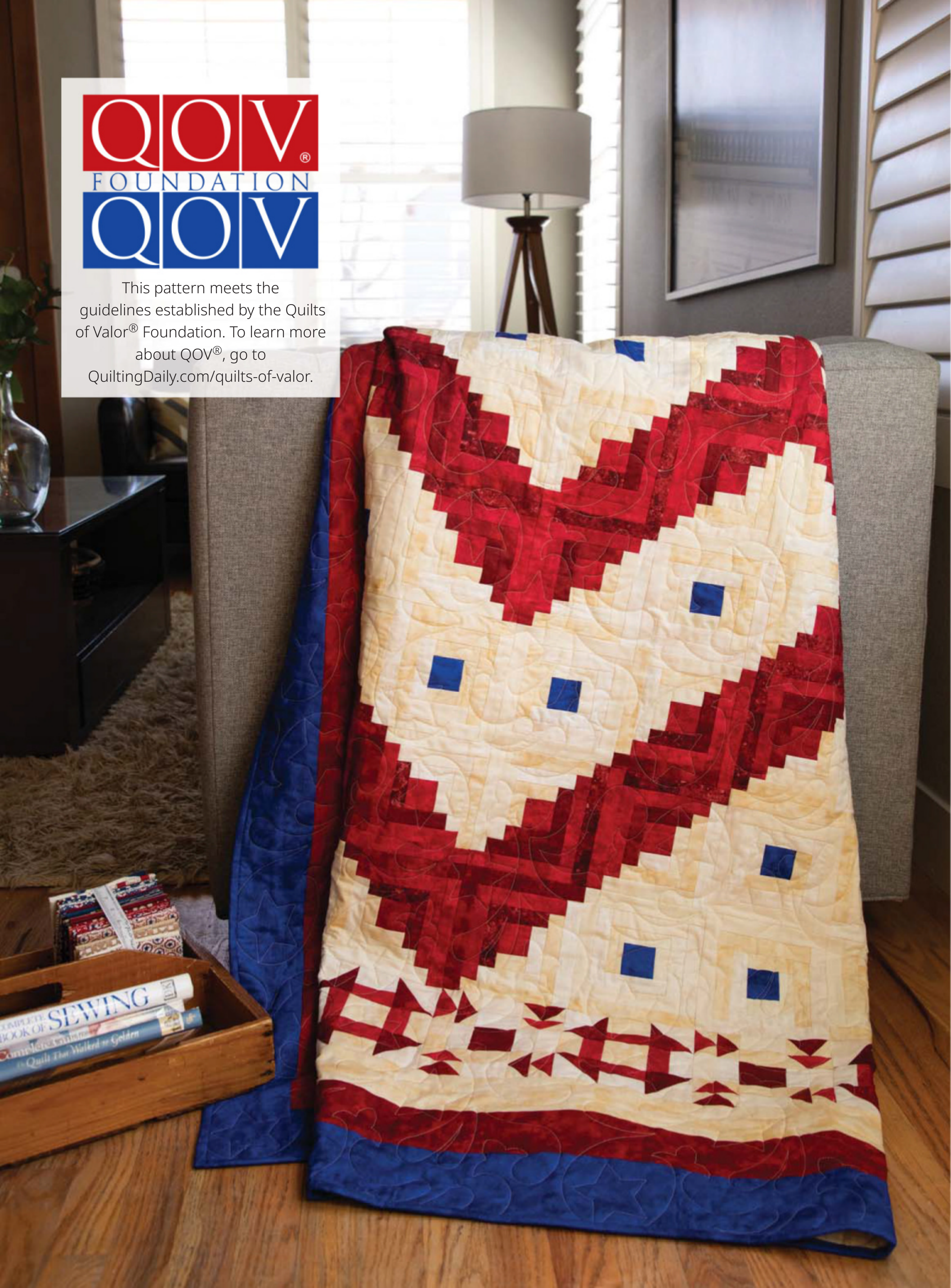
- 7 strips 4"-wide for border 3
- 8 strips 2¼"–2½"-wide (as preferred) for binding
- 1 strip 2"-wide, subcut:
    - 20 squares 2" (E)

FROM CREAM TONAL, CUT:

- 6 strips 3"-wide for border 1

FROM RED TONAL, CUT:

- 6 strips 3"-wide for border 2



QOV FOUNDATION QOV

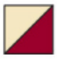
This pattern meets the guidelines established by the Quilts of Valor® Foundation. To learn more about QOV®, go to QuiltingDaily.com/quilts-of-valor.

ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

UNIT 1 ASSEMBLY

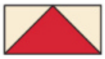
1. Referring to *8-at-a-Time Triangle-Squares* in *Sew Easy Lessons*, make 32 unit 1's using assorted red tonal and assorted cream tonal A's (*Diagram I*).



Unit 1
MAKE 32
Diagram I

FLYING GEESE ASSEMBLY

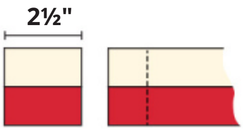
1. Referring to *Quick-Pieced Flying Geese Units* in *Sew Easy Lessons,* make 64 Flying Geese using assorted red B's and assorted cream C's *(Diagram II)*.



Flying Geese
MAKE 64
Diagram II

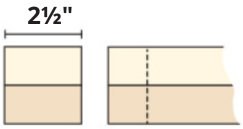
UNITS 2–3 ASSEMBLY

1. Referring to *Making Bands* in *Sew Easy Lessons*, join 1 *each* assorted cream and assorted red (1½"-wide) strips to make a band A as shown in *Diagram III-A*. Make 2 band A's. From band A's, cut 32 (2½"-wide) unit 2's.



Unit 2 **CUT 32**
Band A **MAKE 2**
Diagram III-A

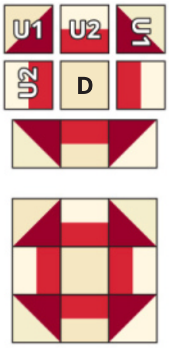
2. In similar manner, join 2 assorted cream (1½"-wide) strips to make band B. Make 2 band B's. From band B's, cut 32 (2½"-wide) unit 3's (*Diagram III-B*).



Unit 3 **CUT 32**
Band B **MAKE 2**
Diagram III-B

BLOCK W ASSEMBLY

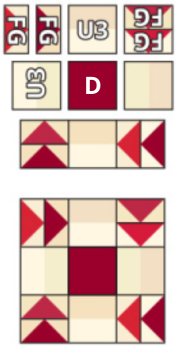
1. Lay out 4 unit 1's, 4 unit 2's, and 1 assorted cream D as shown in *Diagram IV*.
2. Join units and patches into rows; join rows to complete block W. Make 8 block W's total.



Block W
MAKE 8
Diagram IV

BLOCK X ASSEMBLY

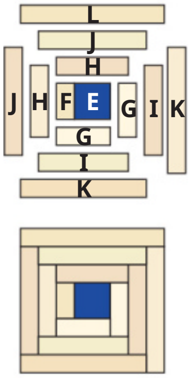
1. Referring to *Diagram V*, lay out 8 flying geese, 4 unit 3's, and 1 assorted red D.
2. Join into rows; join rows to complete block X. Make 8 block X's total.



Block X
MAKE 8
Diagram V

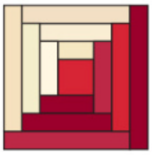
BLOCKS Y-Z ASSEMBLY

1. Referring to *Diagram VI-A*, lay out 1 blue tonal E, 1 assorted cream F, 2 *each* assorted cream G–K, and 1 assorted cream L.
2. Join blue E to assorted cream F. Continue to add patches alphabetically in a counter-clockwise direction to complete block Y. Make 20 block Y's total.



Block Y
MAKE 20
Diagram VI-A

3. In similar manner and referring to *Diagram VI-B*, Lay out 1 assorted red E, 1 *each* assorted cream F–K, and 1 *each* assorted red G–L.
4. Join red E to assorted cream F. Continue to add patches alphabetically in a counter-clockwise direction to complete block Z. Make 28 block Z's total.



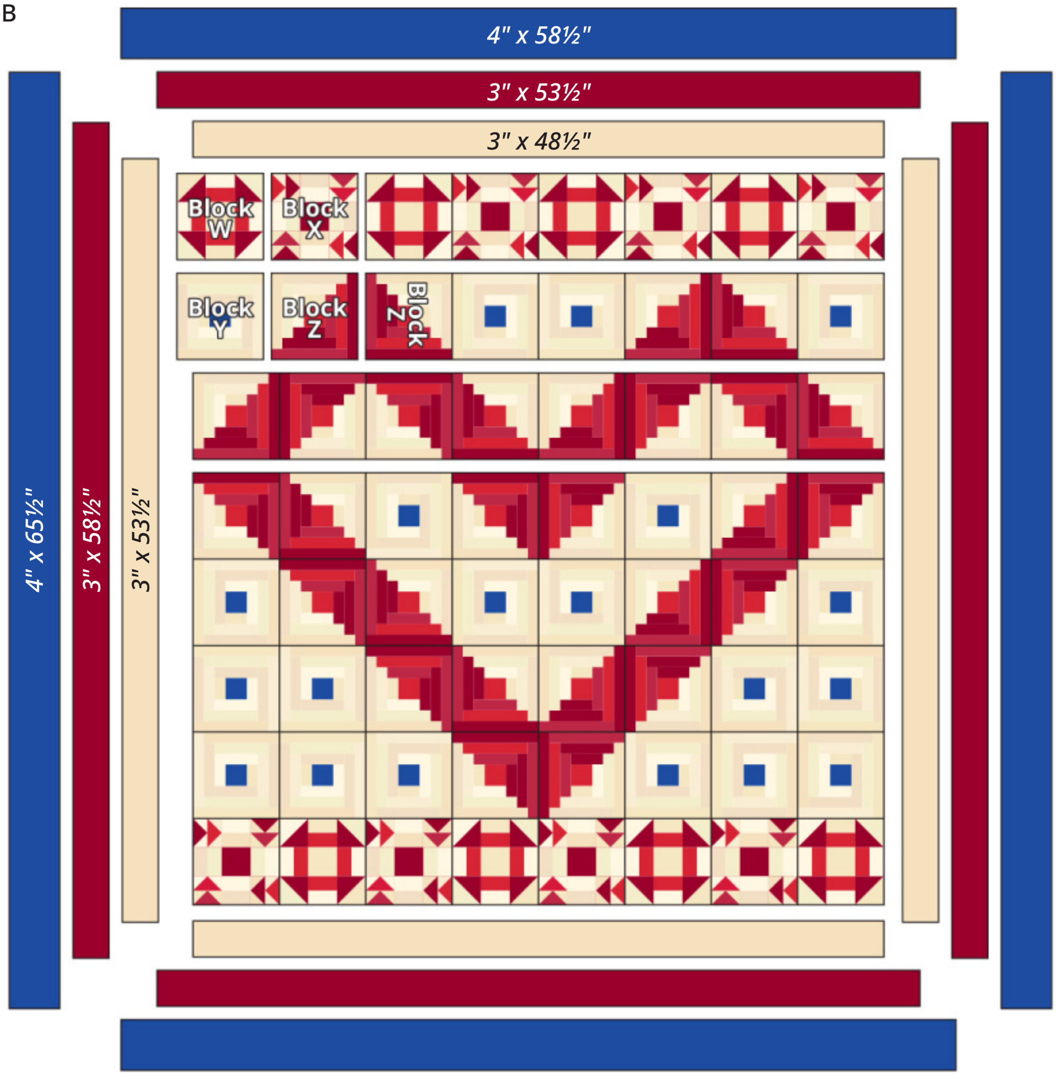
Block Z
MAKE 28
Diagram VI-B

QUILT ASSEMBLY

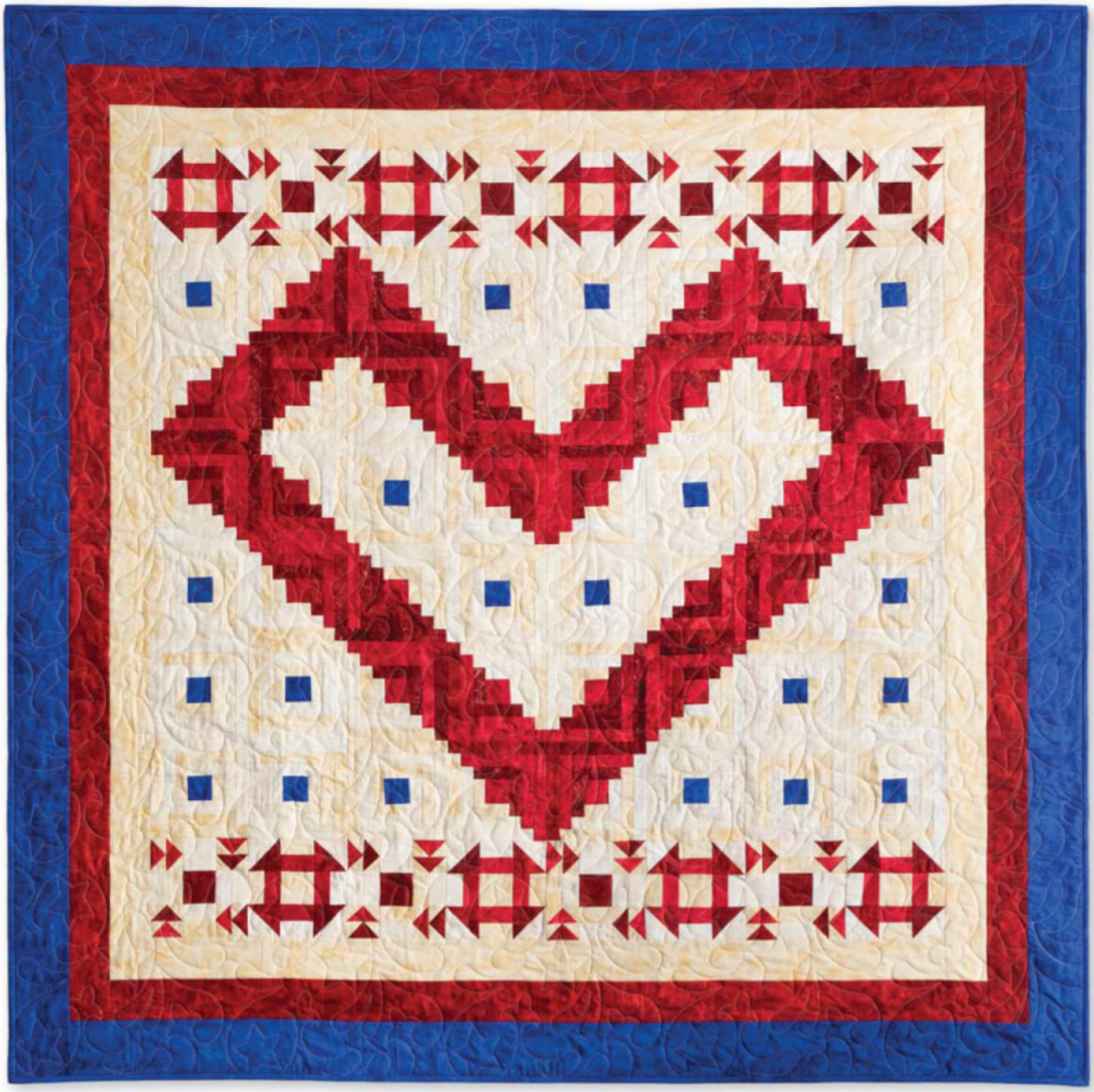
1. Join blocks into rows as shown in *Assembly Diagram*; join rows to complete the quilt center.
2. Join cream tonal border 1 strips and cut to sizes shown in the *Assembly Diagram*.
3. Repeat for red tonal border 2 strips and blue border 3 (4"-wide) strips.
4. Matching centers and ends, add cream top and bottom border 1's to the quilt center. In the same manner, add cream side border 1's to the quilt center.
5. Repeat to add red border 2 and blue border 3.

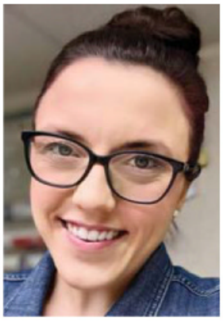
FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Cassie and TeriAnn quilted an edge-to-edge star, fleur-de-lis, and feather design.
3. Bind the quilt. ◀



Assembly Diagram





CASSIE HARMS

SAINT CLAIRE, MICHIGAN

Quilting is a time-honored tradition that is special to the women in my life—my mom and my grandma. These two shared a special bond with sewing and embroidering together. My grandma always loved anything blue, and my mom's signature color is red. A piece of my heart is always with the memories we have going to lunch and sewing in my mom's studio on Saturday afternoons. This quilt is named *Sewing Saturdays* for the memories that I have that feel as warm and cozy as coming home.

@cassieharmsdesigns

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Trust in a smarter cotton future

BCI Better Cotton Initiative

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The Better Cotton Initiative (BCI) is a global not-for-profit organization and the largest cotton sustainability program in the world. BCI exists to make global cotton production better for the people who produce it, better for the environment it grows in and better for the sector's future. Moreover, It verifies the sustainability of cotton material. TAIHAN Textile uses eco-friendly cotton certified by BCI to produces sustainable products.

Quilting Retrospectives

JOIN OUR QUILTED POSTCARD SWAP

Break out your creativity and have fun making and exchanging a quilted postcard with a kindred *Love of Quilting* reader!

Quilted postcards are ideal for using up fabric and batting scraps, playing with color and value combinations, practicing free-motion quilting, and employing machine embroidery stitches. It's the perfect way to share your love of quilting with others. (They make thoughtful thank-you notes or Valentine's Day greetings, too!)

Swap Rules

1. Create a quilted postcard (see suggested materials and assembly on next page). Completed postcard must not exceed 4" x 6" and thickness of ¼" nor weigh more than 3 ounces.
2. To assure mailability, swap postcards must use a cardstock backing (not fabric).
3. On the back of your postcard on the left side, write an optional note, your name, and state. Include social media or other contact information, if desired. Affix $0.60 or US Forever Stamp postage to the upper right corner.
4. On a separate note, write your name, postal address, a brief description of your quilted postcard, and the inspiration for your design.
5. Enclose your postcard and note in an envelope. Affix adequate postage. (Envelopes with postage due will not be accepted.) Send to:
   Golden Peak Media/Love of Quilting
   Attn: Postcard Swap
   500 Golden Ridge Road, Suite 100
   Golden, CO 80401
6. To be included in the swap, your quilted postcard must arrive in our office by January 23, 2023; postcards will be mailed to other participants in March, 2023.

One quilted postcard per participant (additional postcards or postcards missing postage will be considered donations). Swap is limited to U.S. residents. Your postcard will not be returned to you; however, we will send you a postcard created by another participant. If you have questions, contact us at loveofquilting@goldenpeakmedia.com.

By submitting your postcard, you confirm the originality of your design and authorize Golden Peak Media to publish your postcard in an upcoming publication and promotional materials, on our websites, and in other e-media. Your entry must be an original design and be free of any text or images protected by copyright unless you have expressed written permission from the person or institution that holds the copyright, and you send that written permission with your postcard. Golden Peak Media will not be held responsible for loss or damage due to circumstances beyond our control.

Making a Quilted Postcard

MATERIALS

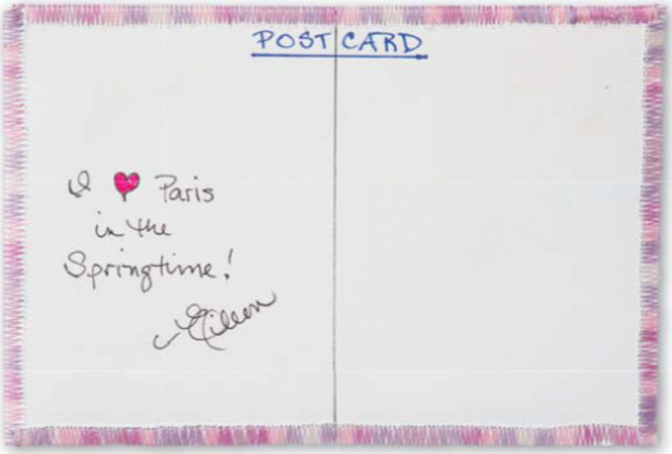
- Colorful prints or batiks, fun novelty fabrics, leftover blocks, trims, and other materials to make the 4½" x 6½" to 5" x 7" postcard quilt top. This is your opportunity to get creative! It can be pieced, appliquéd, or you can simply choose fun fabrics to quilt and embellish. (Keep in mind: your postcard quilt top will be trimmed to finish at 4" x 6".)
- 4½" x 6½" batting, felt, or fleece (optional)
- 4½" x 6½" heavyweight stabilizer or interfacing (Peltex 72F or 71F, fast2fuse heavy, or Timtex work well)
- 4" x 6" cardstock (blank postcards or index cards, or a file folder cut to size)
- Fusible web, glue stick, or spray baste to secure layers together
- Appliqué pressing sheet or parchment paper (to protect your iron and ironing surface)
- Thread (40-wt. or 30-wt. to finish the edges)

POSTCARD ASSEMBLY

There are many innovative ways to make a quilted postcard. Here are our favorite tips to get you started.

1. Create a postcard quilt top. Use small leftover blocks, appliqué pieces, or other materials to create your own unique design. We suggest it measure at least 5" x 7" if you want to include the optional layer of batting.
2. Layer your quilt top, batting (optional), and heavyweight stabilizer. Secure layers together with fusible web, glue stick, or spray baste. Before machine quilting, practice on a test piece with the same layers to be sure the machine tension looks good. Quilt as desired.
3. Prepare cardstock for postcard back. Draw a line down the middle as shown and write POSTCARD above the drawn line. Add your message (see Swap Rules, #3) to the left side of the drawn line.
4. Use a fusible web, glue stick, or basting spray on the backside of the card stock and adhere it to the back of your quilted postcard top. Trim the postcard even with the 4" x 6" cardstock.
5. Finish the edges using a machine zigzag, satin stitch, or single-fold narrow binding.

We look forward to seeing your creative quilted postcards!



INTERMEDIATE

FINISHED SIZE:	**FINISHED BLOCKS:**
64" x 72"	25 (8") blocks

Scandinavian Snowflake

Make a snuggly quilted version of a timeless, classic Scandinavian sweater.

designed and made by **RAMONA SORENSEN**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 1¼ yards ***total*** assorted white ***and*** gray tonals for blocks and border 2
- 4¼ yards red tonal for blocks and borders
- ¾ yard gray tonal for binding
- 4⅜ yards backing fabric
- 72" x 80" batting

Fabric: Toscana, Canvas, and ColorWorks, all by Deborah Edwards for Northcott

Watch videos of all of the Sew Easy™ techniques and download the FREE Sew Easy™ Lessons ebook:
www.quiltingdaily.com/category/videos/sew-easy/

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

⧅ = cut in half once diagonally
⊠ = cut in half twice diagonally

FROM ASSORTED WHITE *AND* GRAY TONALS, CUT A TOTAL OF:

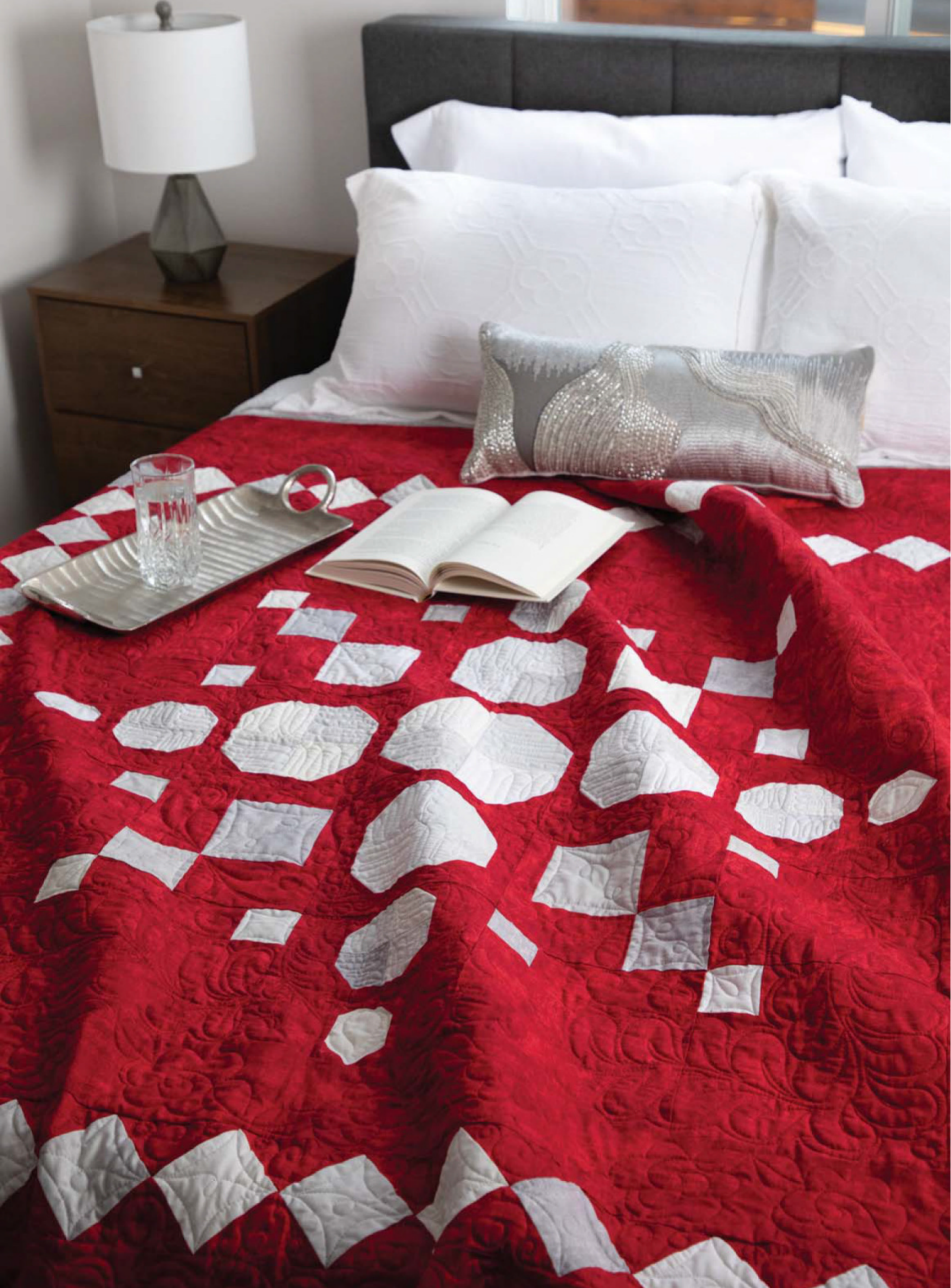
- 8 squares 4½" (G)
- 20 squares 3½" (E)
- 52 squares 3⅜" (S)
- 4 rectangles 2½"x 3½" (A)
- 28 squares 2½" (D)

FROM RED TONAL, CUT:

- 4 strips 8½" x WOF for top/bottom border 3
- 8 strips 4½" x WOF for border 1 and side border 3
- 3 strips 6½"-wide, subcut:
  - 12 rectangles 6½" x 8½" (J)
  - 3 squares 5¼" cut ⊠ to make 12 triangles (T)
- 3 strips 5¼"-wide, subcut:
  - 21 squares 5¼" cut ⊠ to make 84 triangles (T)
- 3 strips 3½"-wide, subcut:
  - 8 rectangles 3½" x 5½" (N)
  - 8 rectangles 3½" x 4½" (L)
  - 4 squares 3" (H)
- 1 strip 2⅞"-wide, subcut:
  - 8 squares 2⅞" cut ⧅ to make 16 triangles (U)
- 3 strips 2½"-wide, subcut:
  - 12 rectangles 2½" x 6½" (I)
  - 8 rectangles 2½" x 4½" (M)
- 1 strip 2"-wide, subcut:
  - 16 squares 2" (F)
- 6 strips 1½"-wide, subcut:
  - 8 rectangles 1½" x 8½" (R)
  - 8 rectangles 1½" x 6½" (Q)
  - 4 rectangles 1½" x 5½" (P)
  - 4 rectangles 1½" x 4½" (O)
  - 4 rectangles 1½" x 2½" (K)
  - 24 squares 1½" (B)
  - 8 squares 1" (C)

FROM GRAY TONAL, CUT:

- 8 strips 2¼"–2½"-wide (as preferred) for binding

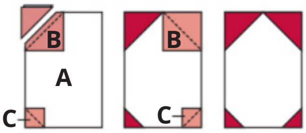


ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

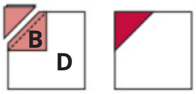
UNITS 1–4 ASSEMBLY

1. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram I,* join 2 red tonal B's and 2 red C's to corners of 1 assorted white/gray tonal A as shown to make a unit 1. Make 4 unit 1's total..



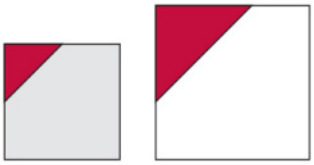
Unit 1
MAKE 4
Diagram I

2. In similar manner, join red B's to one corner of assorted white/gray D's as shown to make 16 unit 2's (*Diagram II-A*).



Unit 2
MAKE 16
Diagram II-A

3. In the same way, join red F's to assorted white/gray E's to make 16 unit 3's. Join red H's to assorted white/gray G's to make 4 unit 4's (*Diagram II-B*).



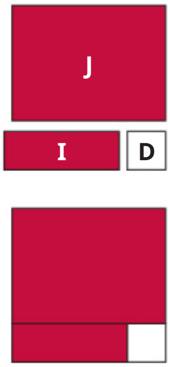
Unit 3
MAKE 16

Unit 4
MAKE 4

Diagram II-B

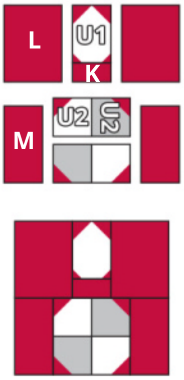
BLOCKS V–Z ASSEMBLY

1. Lay out 1 red I, 1 assorted white/gray D, and 1 red J as shown in *Diagram III.* Join patches to make 1 block V. Make 12 block V's total.



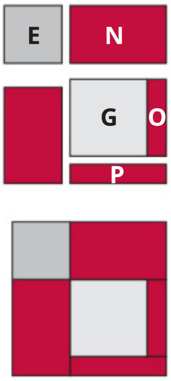
Block V
MAKE 12
Diagram III

2. Referring to *Diagram IV*, lay out 1 unit 1, 1 red K, 2 red L's, 4 unit 2's, and 2 red M's as shown. Join into rows; join rows to complete 1 block W. Make 4 block W's total.



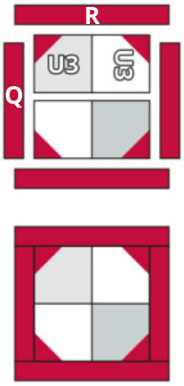
Block W
MAKE 4
Diagram IV

3. Lay out 1 assorted white/gray E, 2 red N's, 1 assorted white/gray G, 1 red O, and 1 red P. Join into rows; join rows to make 1 block X. Make 4 blocks X's total (*Diagram V*).



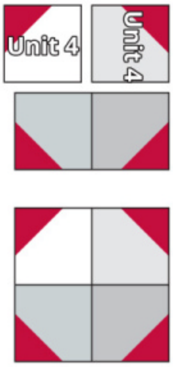
Block X
MAKE 4
Diagram V

4. As shown in *Diagram VI*, lay out 4 unit 3's, 2 red Q's, and 2 red R's; join to make a block Y. Make 4 block Y's total.



Block Y
MAKE 4
Diagram VI

5. Join 4 unit 4's as shown in *Diagram VII* to make 1 block Z.



Block Z
MAKE 1
Diagram VII

PIECED BORDER ASSEMBLY

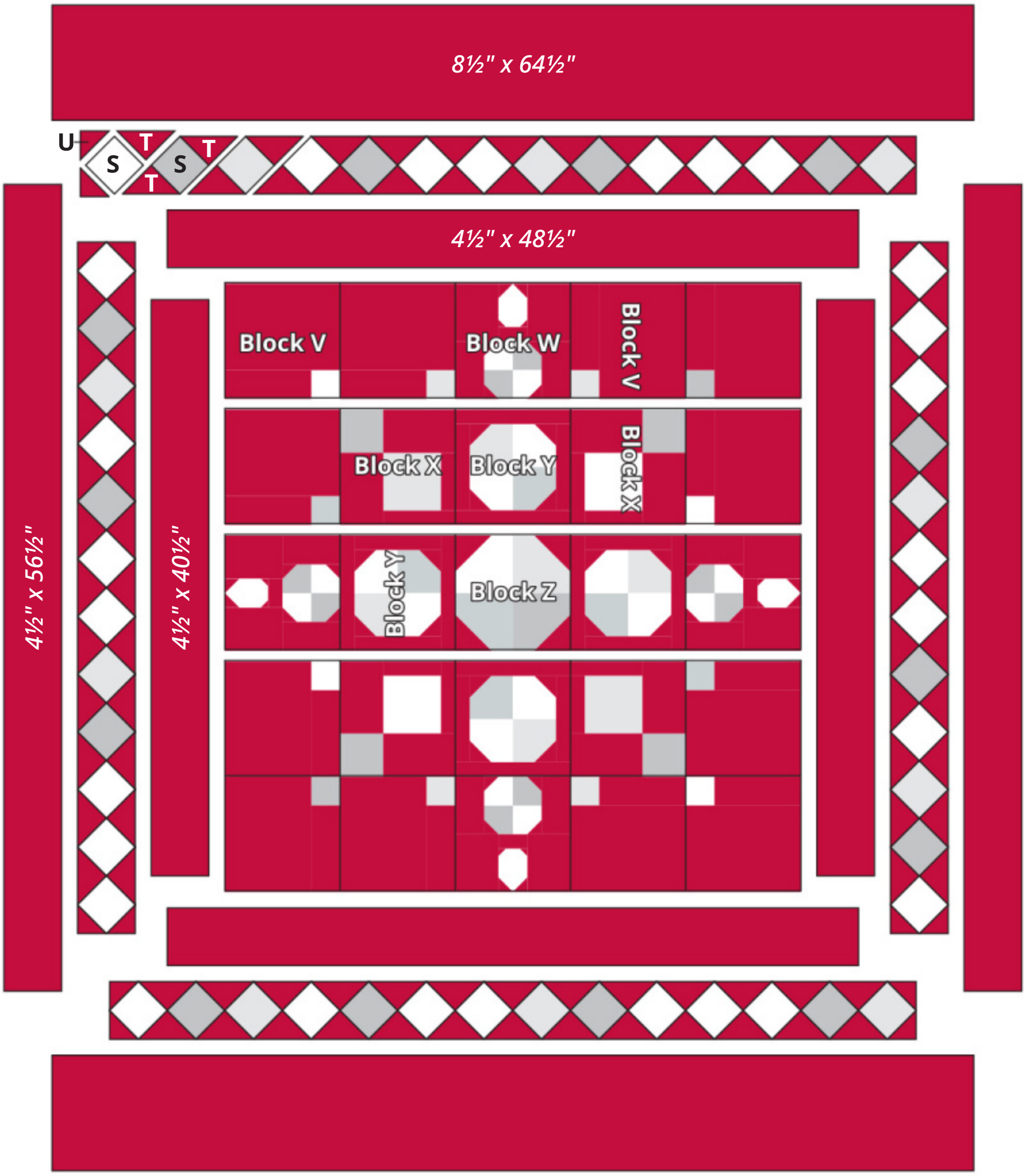
1. Referring to the *Assembly Diagram*, join 14 assorted white/gray S's, 26 red T's, and 4 red U's to make the pieced top border 2; repeat to make bottom border 2.
2. Join 12 assorted white/gray S's, 22 red T's, and 4 red U's to make a pieced side border 2; repeat to make remaining side border 2.

QUILT ASSEMBLY

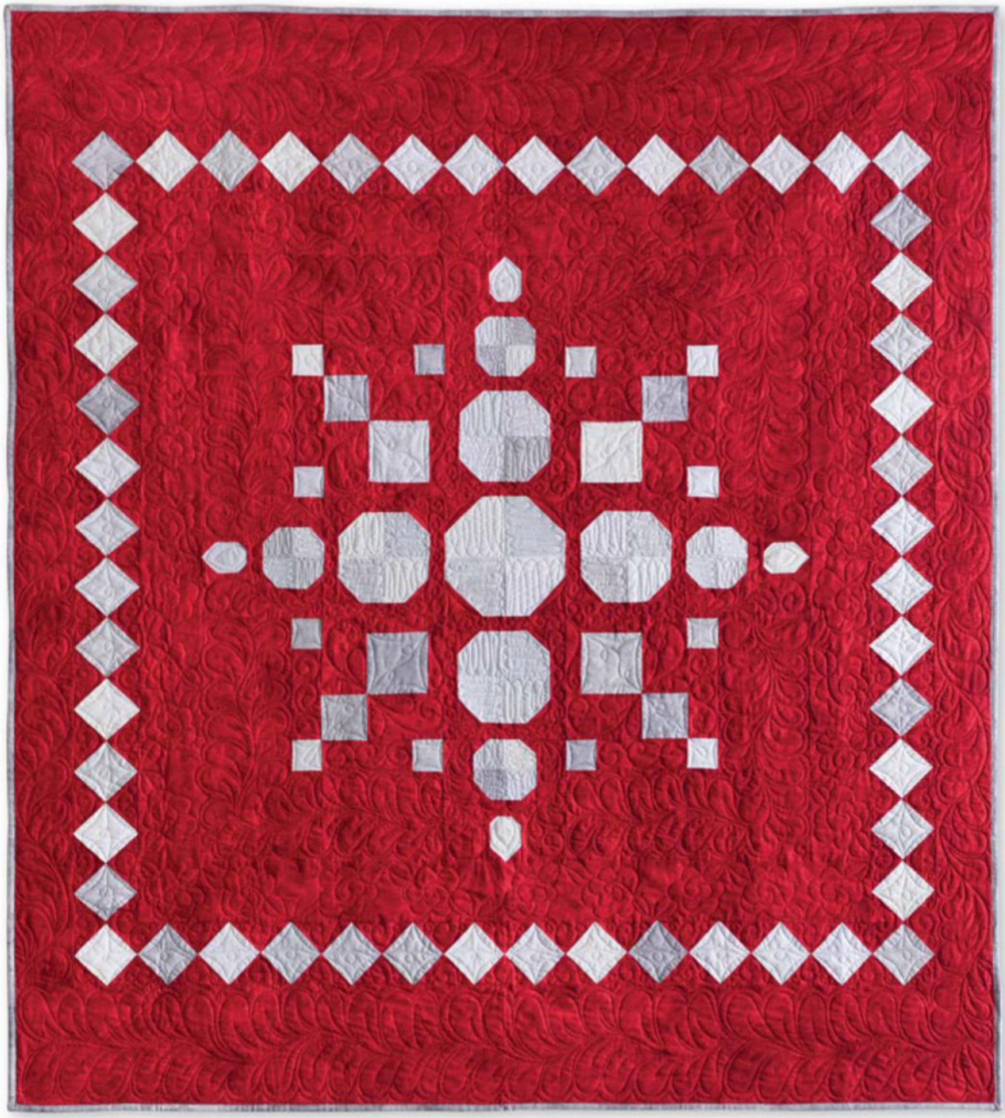
1. Join blocks V–Z into rows as shown in *Assembly Diagram*; join rows to complete the quilt center.
2. Join red (4½"-wide) border strips and cut to sizes shown in the *Assembly Diagram*. Join red (8½"-wide) top/bottom border 3 strips and cut to size shown.
3. Matching centers and ends, join red side border 1's to quilt center. In the same manner, join red top and bottom border 1's to quilt center.
4. Repeat to add pieced border 2 and border 3.

FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Ramona custom quilted *Scandinavian Snowflake*. She used curves and loops to quilt inside the white/gray patches. Around the white/gray patches, Ramona quilted a variety of curls and feather motifs. She quilted rose motifs in border 1 and feathers in border 3.
3. Bind the quilt. ◂



Assembly Diagram



RAMONA SORENSEN

SPRINGVILLE, UTAH

This idea just popped into Ramona's head one day and wouldn't let go. It took a while for her to work out how bring her vision to life, but once it came together, the result was outstanding. She says, "My Danish grandparents would have loved this quilt!"

Your Name
City, State
2023

HOW TO MAKE A QUILT LABEL

by Valerie Uland

A quilt label can be very fast and simple or as elaborate as you wish, such as hand or machine embroidered. Even if you make a quilt for yourself, you and your loved ones will appreciate these bits of information in the future. Here are two fast and easy no-excuse ways to make a quilt label!

Hand Written

You'll need a 6" square of light-colored fabric, freezer paper, and a Pigma Micron pen. Press the shiny side of freezer paper to the back of the fabric square to stabilize it for writing. Fold the square in half diagonally and gently press the fold; write below the fold. **Tip:** Use a computer to compose your label in a desired font, print it on paper, and use a lightbox to trace it onto your fabric. Using a pressing cloth, press to set the ink; remove the freezer paper. As you bind your quilt, tuck the folded label's raw edges under the binding; hand-stitch the fold to the quilt backing to avoid creating a pocket that could catch.

IDEAS TO INCLUDE ON YOUR LABEL

- The essentials: who made the quilt, when, and where—add more details as desired.
- Who the quilt was made for.
- Fabric information, e.g., from Granddad's flannel shirts.
- Inspiration, e.g., a current event or a competition.
- Occasion, e.g., a holiday, birthday, wedding, new baby, a milestone, or moving away.

Your Name
City, State
2023

Quilt Care Instructions

Treating your new quilt with a little tender loving care will keep it looking new for years to come.

1. **Displaying Your Quilt**
   Avoid displaying the quilt in direct sunlight to keep colors from fading.
2. **Cleaning Your Quilt**
   Treat any stains immediately with small, equal amounts of mild soap and water.

   If washing is necessary, use the delicate/gentle cycle—preferably with a front-loading machine. Wash the quilt by itself using lots of cold water and a mild laundry detergent. Adding ½ cup of white vinegar to the wash water will help keep colors bright. Rinse in cold water. Use the spin cycle to remove excess water.

   Spread out a clean sheet and lay the quilt flat on top of the sheet to dry. Never line dry, and do not wring. If it can't lay flat, dry the quilt on low heat in a dryer for the first few minutes and finish by air drying.
3. **Storing Your Quilt**
   To store, fold or roll the quilt loosely to prevent creases and wrap in a cotton sheet or pillowcase. Every few months, open up the quilt and let it air for 2–3 hours. Refold, changing the position of the creases.

   It is best to store the quilt in dark, dry places. Do not store in plastic, cardboard boxes, or trunks.

Fons&Porter's Love of Quilting
AMERICA'S FAVORITE QUILTING MAGAZINE™

Quilt Care Instructions

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Fons&Porter's Love of Quilting
AMERICA'S FAVORITE QUILTING MAGAZINE™

Printed

This approach is ideal for attaching to quilts that are already finished—it's not too late to label those quilts you wish you had! Visit our website for a step-by-step tutorial to make professional-looking quilt labels using computer-printable fabric.
www.quiltingdaily.com/a-quick-quilt-label-method

Bonus: Quilt Care

Copy our **Quilt Care Instructions** onto paper to include with a gift quilt or onto printable fabric to sew to the back of a quilt. Either way, it's a thoughtful touch!

IF YOU HAVE A TIP Do you have a quilt label tip you'd like to submit to Sew Many Tips at *Love of Quilting?* Send us a note through QuiltingDaily.com/quilting-tips-submission-fons-porter, or write to **Sew Many Tips, 500 Golden Ridge Rd, Suite 100, Golden, CO 80401**. Even better, include with your note an example of your tip, if you can, for use on our television show!

INTERMEDIATE

FINISHED SIZE:
66" x 78"

FINISHED BLOCKS:
20 (12") blocks

Petals on My Path

Put a little spring in your step with this colorful two-block quilt.

designed by **ANGELA HUFFMAN** made by **MELANIE PETERSON** quilted by **ANGELA HUFFMAN**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- ½ yard black floral for blocks
- ⅞ yard red tonal for blocks
- ⅝ yard yellow tonal for blocks
- 3 yards white tonal for blocks and borders 2–4
- 1⅛ yards dark green tonal for blocks and border 3
- 2⅜ yards multicolor floral for blocks, borders 1 and 5, and binding
- 5⅛ yards backing fabric
- 74" x 86" batting

Fabric: Tina's Garden by Tina Leto for Clothworks

Batting provided by The Warm Company

Watch videos of all of the Sew Easy™ techniques and download the FREE Sew Easy™ Lessons ebook:
www.quiltingdaily.com/category/videos/sew-easy/

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

FROM BLACK FLORAL, CUT:

- 4 strips 2½"-wide for band A

FROM RED TONAL, CUT:

- 6 strips 2½"-wide for bands A–C
- 2 strips 2⅞"-wide, subcut:
  - 20 squares 2⅞" (E)
  - 4 squares 2½" (F)
- 1 strip 2½"-wide, subcut:
  - 16 squares 2½" (F)

FROM YELLOW TONAL, CUT:

- 3 strips 2½"-wide for bands B and C
- 2 strips 2⅞"-wide, subcut:
  - 20 squares 2⅞" (E)
  - 4 squares 2½" (F)
- 1 strip 2½"-wide, subcut:
  - 16 squares 2½" (F)

FROM WHITE TONAL, CUT:

- 7 strips 2"-wide for border 2
- 7 strips 1½"-wide for border 4
- 2 strips 5¼"-wide, subcut:
  - 10 squares 5¼" (D)
  - 2 rectangles 5" x 9" (A)
- 2 strips 5"-wide, subcut:
  - 8 rectangles 5" x 9" (A)
- 1 strip 4⅞"-wide, subcut:
  - 5 squares 4⅞" (C)
- 5 strips 3"-wide, subcut:
  - 40 rectangles 3" x 5" (B)
- 9 strips 2½"-wide, subcut:
  - 10 rectangles 2½" x 8½" (I)
  - 10 rectangles 2½" x 6½" (H)
  - 76 squares 2½" (F)
- 7 strips 1½"-wide, subcut:
  - 8 rectangles 1½" x 2½" (J)
  - 168 squares 1½" (G)

FROM DARK GREEN TONAL, CUT:

- 3 strips 5"-wide, subcut:
  - 10 rectangles 5" x 9" (A)
- 1 strip 4⅞"-wide, subcut:
  - 5 squares 4⅞" (C)
  - 4 squares 2½" (F)
- 5 strips 2½"-wide, subcut:
  - 80 squares 2½" (F)

FROM MULTICOLOR FLORAL, CUT:

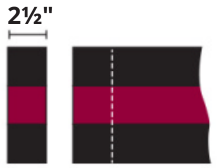
- 8 strips 3½"-wide for border 5
- 8 strips 2¼"–2½"-wide (as preferred) for binding
- 6 strips 2"-wide for border 1
- 5 strips 3"-wide, subcut:
  - 40 rectangles 3" x 5" (B)

ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

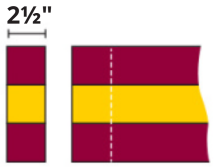
UNITS 1–3 ASSEMBLY

1. Referring to *Making Bands* in *Sew Easy Lessons*, join 2 black floral strips and 1 red tonal strip as shown in *Diagram I-A* to make band A; make 2 total. From band A's, cut 20 (2½"-wide) unit 1's.



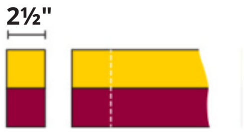
Unit 1 Band A
CUT 20 MAKE 2
Diagram I-A

2. In the same manner, join 2 red strips and 1 yellow tonal strip as shown in *Diagram I-B* to make a band B. From band B, cut 10 (2½"-wide) unit 2's.



Unit 2 Band B
CUT 10 MAKE 1
Diagram I-B

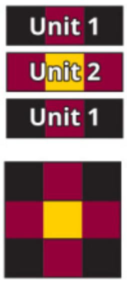
3. Join yellow strips and red strips as shown in *Diagram I-C* to make 2 band C's. From band C's, cut 20 (2½"-wide) unit 3's.



Unit 3 Band C
CUT 20 MAKE 2
Diagram I-C

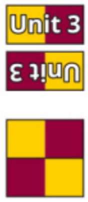
NINE-PATCH AND FOUR-PATCH ASSEMBLY

1. Referring to *Diagram II*, lay out 2 unit 1's and 1 unit 2 as shown. Join units to make 1 Nine-Patch. Make 10 Nine-Patches total.



Nine-Patch
MAKE 10
Diagram II

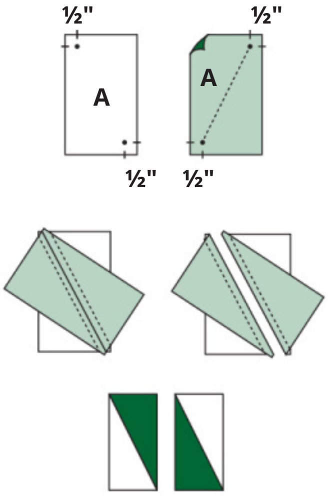
2. Join 2 unit 3's as shown in *Diagram III* to make a Four-Patch. Make 10 Four-Patches total.



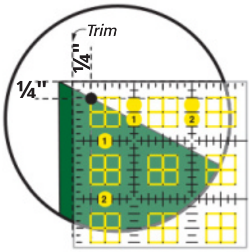
Four-Patch
MAKE 10
Diagram III

UNITS 4–7 ASSEMBLY

1. Referring to *Diagram IV-A*, on right side of 1 white tonal A, place a mark ½" from the upper left corner edges and the lower right corner edges as shown.
2. In a similar manner, on wrong side of dark green tonal A, place a mark ½" from upper right corner edges and lower left corner edges. Draw a line connecting these two marks.
3. Pair the rectangles with the right sides facing as shown. Match the marks and pin. Sew ¼" on each side of the drawn line.
4. Cut on the marked line; press open. Referring to the *Trimming Diagram*, center and trim to 4½" x 8½" to complete 2 unit 4's. Make 10 unit 4's total.

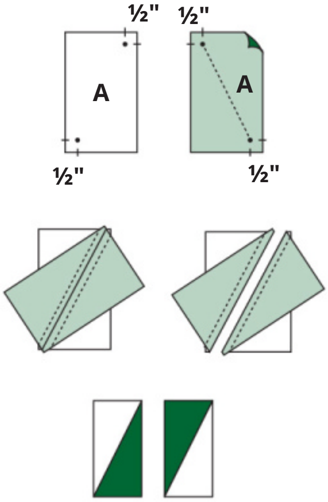


Unit 4
MAKE 10
Diagram IV-A



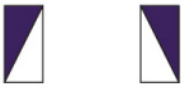
Trimming Diagram

5. Referring to *Diagram IV-B*, pair white A's and dark green A's to make 10 unit 5's by mirroring the technique used to make unit 4's.



Unit 5
MAKE 10
Diagram IV-B

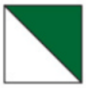
6. In the same way, join 20 white B's and 20 multicolor floral B's, trimming to 2½" x 4½", to make 40 unit 6's. Use remaining white B's and multicolor B's and mirror the technique to make 40 unit 7's (*Diagram IV-C*).



Unit 6 **MAKE 40** Unit 7 **MAKE 40**
Diagram IV-C

UNIT 8 ASSEMBLY

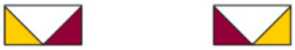
1. Referring to *Quick-Pieced Triangle-Squares* in *Sew Easy Lessons,* use white C's and dark green C's to make 10 unit 8's (*Diagram V*).



Unit 8
MAKE 10
Diagram V

FLYING GEESE ASSEMBLY

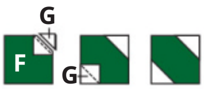
1. Referring to *Quick-Pieced Flying Geese* in *Sew Easy Lessons and Diagram VI,* join 2 yellow E's to 1 white D, then join 2 red E's to complete 2 Flying Geese 1's and 2 Flying Geese 2's as shown. Repeat to make 20 each Flying Geese 1's and Flying Geese 2's total.



Flying Geese 1 **MAKE 20** Flying Geese 2 **MAKE 20**
Diagram VI

UNIT 9 ASSEMBLY

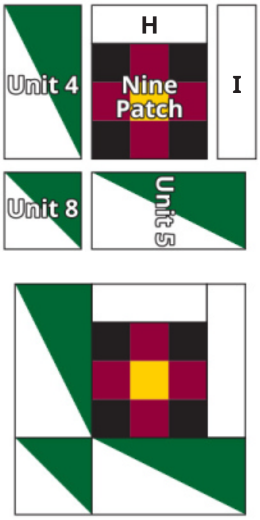
1. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram VII,* place white G on corner of dark green F, right sides facing. Stitch diagonally as shown. Trim ¼" beyond stitching; press open to reveal triangle.
2. In the same way, join a white G to opposite corner of the dark green F to complete 1 unit 9. Make 84 unit 9's total.



Unit 9
MAKE 84
Diagram VII

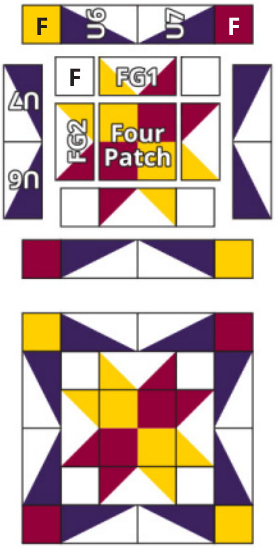
BLOCKS Y & Z ASSEMBLY

1. Noting orientation of units, lay out 1 unit 4, 1 Nine-Patch, 1 white H, 1 white I, 1 unit 8, and 1 unit 5 as shown in *Diagram VIII.* Join units and patches to make 1 block Y. Make 10 block Y's total.



Block Y
MAKE 10
Diagram VIII

2. Noting orientations, lay out 2 yellow F's, 4 unit 6's, 4 unit 7's, 2 red F's, 4 white F's, 2 Flying Geese 1's, 2 Flying Geese 2's, and 1 Four-Patch as shown in *Diagram IX.* Join units and patches into rows; join rows to make 1 block Z. Make 10 block Z's total.



Block Z
MAKE 10
Diagram IX

PIECED BORDER ASSEMBLY

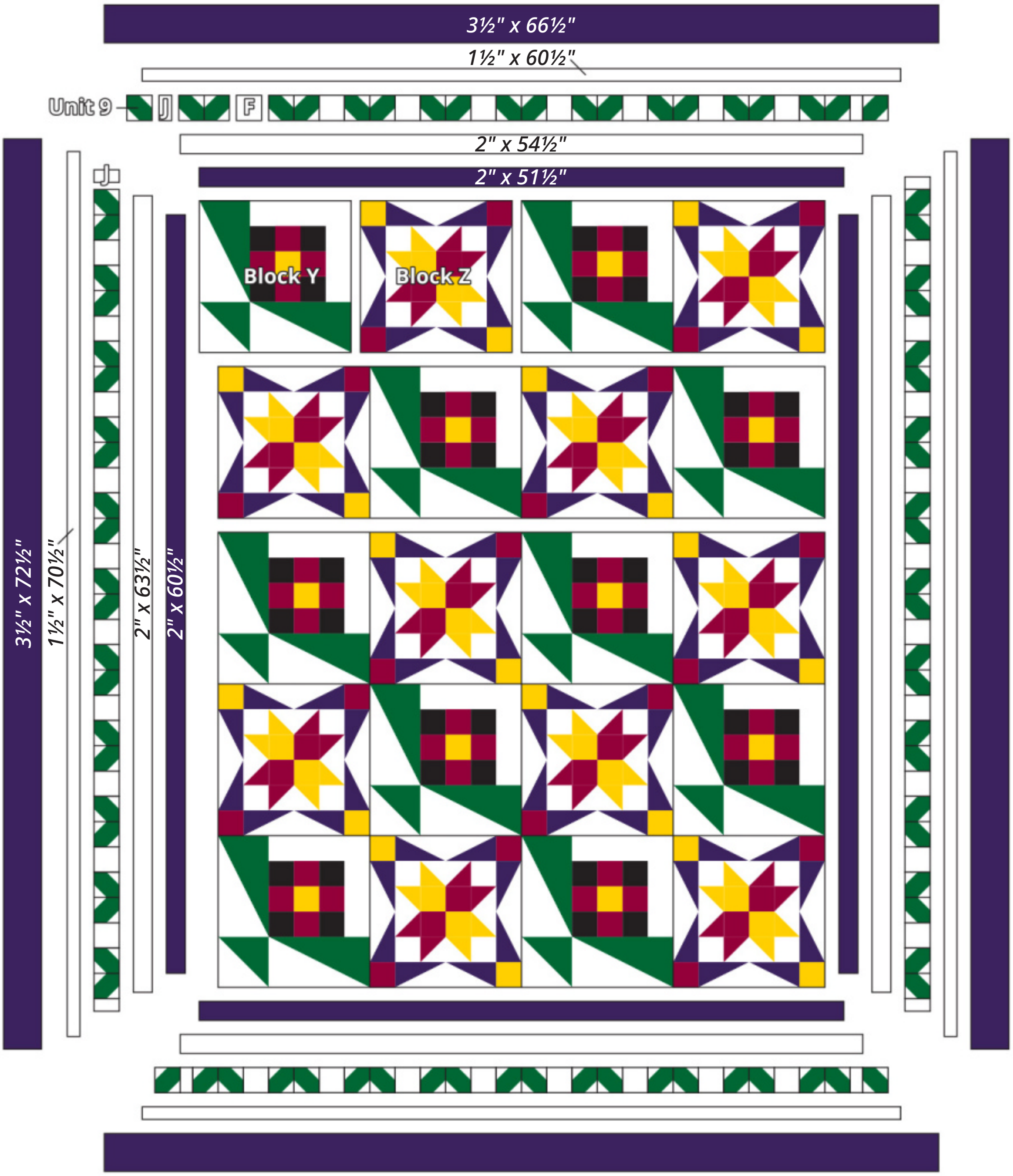
1. Sew together 22 unit 9's, 10 white F's, and 2 white J's as shown in the *Assembly Diagram* to make side border 3. Make 2.
2. In a similar manner, join 20 unit 9's, 8 white F's, and 2 white J's as shown to make top border 3. Repeat to make bottom border 3.

QUILT ASSEMBLY

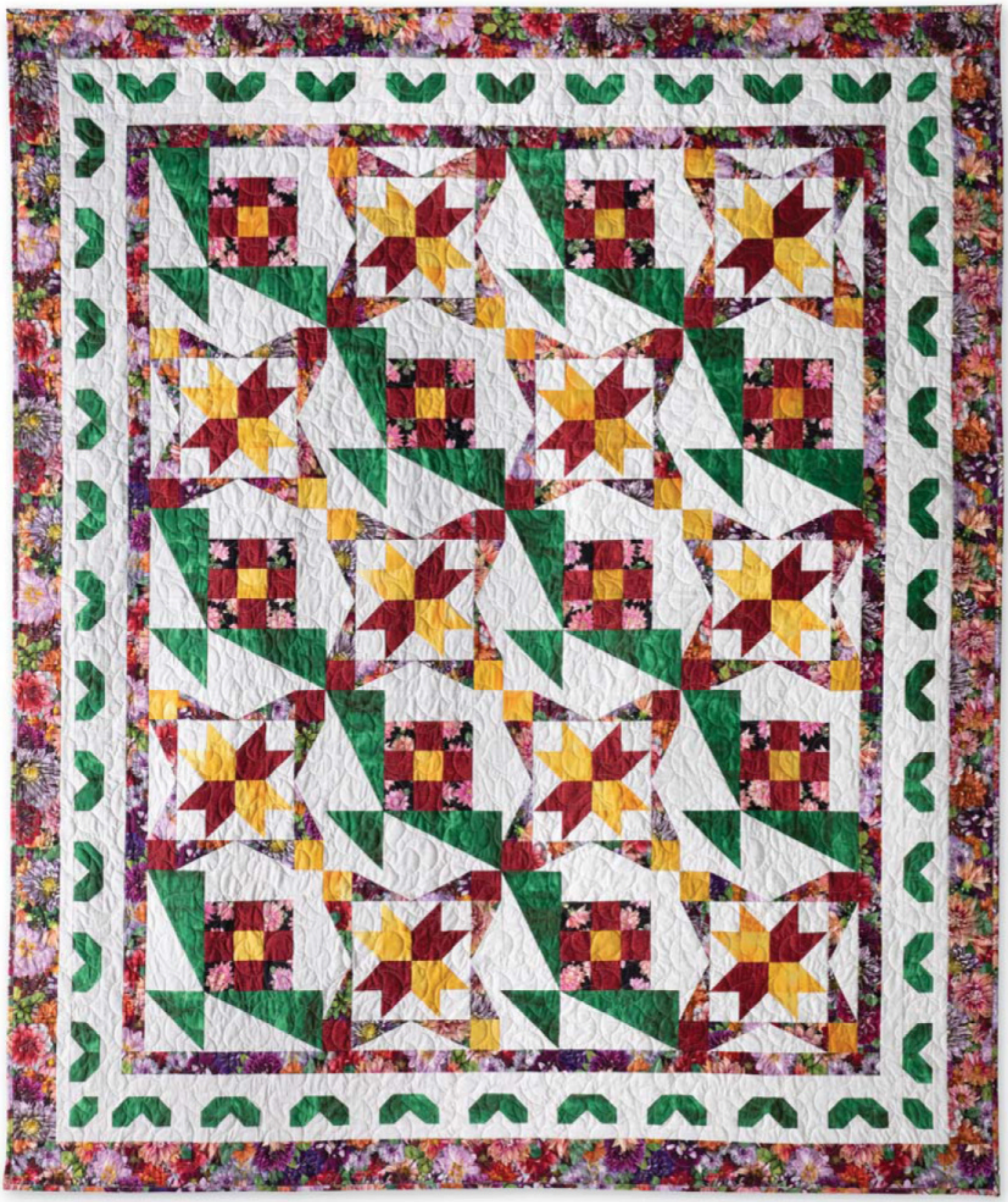
1. Noting placements and orientations, join blocks into rows as shown in the *Assembly Diagram;* join rows to complete the quilt center.
2. Join multicolor border 1 strips and cut to lengths shown in the *Assembly Diagram.* Repeat for white borders 2 and 4, and multicolor border 5.
3. Matching centers and ends, join multicolor side border 1's to quilt center. In the same manner, join multicolor top and bottom border 1's to the quilt.
4. Add border 2's–5's in the same way.

FINISHING

1. Layer and baste the backing, batting and quilt top.
2. Angela quilted an edge-to-edge floral motif.
3. Bind the quilt. ◀


3½" x 66½"
1½" x 60½"
Unit 9
J
F
2" x 54½"
2" x 51½"
J
Block Y
Block Z
3½" x 72½"
1½" x 70½"
2" x 63½"
2" x 60½"

Assembly Diagram



ANGELA HUFFMAN

Louisville, Kentucky

"The two blocks I chose for *Petals on My Path* share techniques: split rectangles and strip-pieced checkerboards. One block also has Flying Geese with two different colors used for the 'sky.' These Flying Geese can be made efficiently four at a time. The pieced border is a modified Snowball to create a leaf shape."

quiltedjoy.com

introducing

Expressions

Batiks by Riley Blake Designs™

RBD Batiks are ethically sourced and made with the highest quality fabric. Each hand-dyed print is designed and develped by cultivating relationships with true batik artisians in Indonesia.

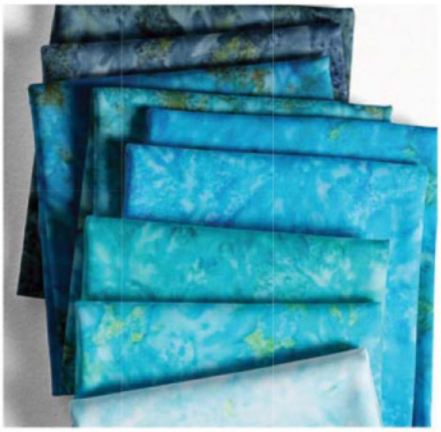
Tjaps

Tjaps ("chops") are created by hand using thin strips of copper formed into florals, geometrics and other motifs.

elementals

Elementals are beautiful blenders. These small scale, typically geometric Tjap prints complement larger Tjap prints and hand-dyes.

hand-dyes



Hand-dyes are created by scrunching or folding the fabric by hand before applying the dye. This time-honored craft adds color, depth and a gorgeous painterly look.

Follow us for tutorials on YouTube | f Blog

www.rileyblakedesigns.com

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Riley Blake DESIGNS

QUILTING THE QUILT

9 NEEDS OF NEW LONGARMERS

by ANGELA HUFFMAN

Getting a longarm quilting machine is an exciting time in a quilter's life, but it can be a little daunting. So many great products make quilting easier, but what do you need? Here are my top nine things that a new longarm quilter should have.

1. Panels

Before you can quilt anything, you need something to quilt. Fabric panels to the rescue! Choose the ones that look like a pieced quilt top, as they allow you to think about seams and how they influence your stitching.

2. Snips & Screwdrivers

I like small, squeezy, curved-blade snips I can grab with one hand. You'll also need small screwdrivers for changing needles, adjusting the bobbin, swapping feet, and during maintenance chores.

3. Loading System

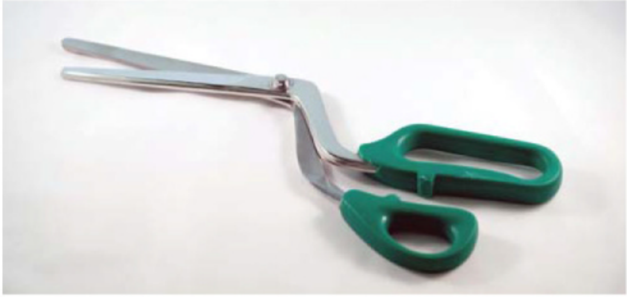
Get your quilt loaded faster with a loading system. Snapping systems like Leader Grips or Red Snappers use rods and plastic clamps. Or you may prefer to use strong magnets like Sew Tite Magnums, which hold the fabric securely onto your canvas leaders.

4. Bar Clamps

I like to load my quilt top as a "full float." Basically, that means the quilt top waterfalls over the belly bar as it is not attached to anything. However, I still need to stabilize that quilt top, so it doesn't shift positions as I stitch. Long plastic clamps securely hold the quilt top in place and easily pop off when I need to advance the quilt. They are also useful when I just need to load some test fabric quickly. If you have steel bars on your frame, you could alternatively use long magnet bars from the hardware store to hold a floating quilt top into position for stitching.

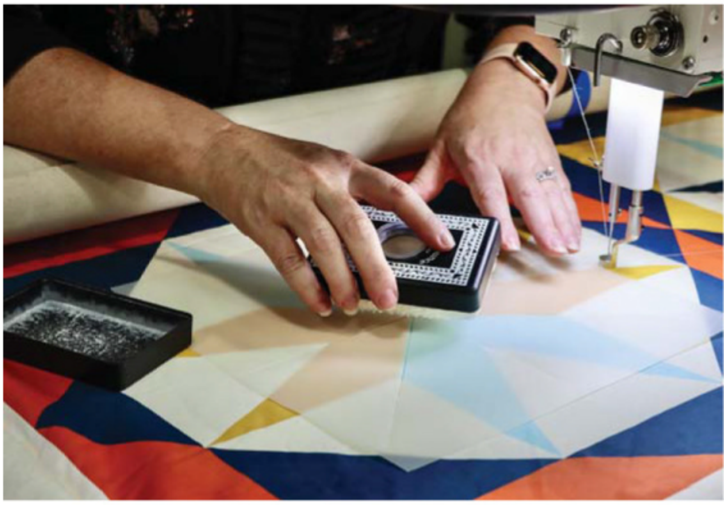
5. Thread

You'll want thread—lots of it. Before you commit to buying a bunch of thread, get a variety of small cones of white from different brands. You'll need to know if you and your machine like it before buying all the colors of the rainbow.



6. Batting Scissors

The long blades and offset handle make cutting batting infinitely easier. The best feature of these specialty scissors is the blunt tip, so you don't accidentally poke a hole in the batting.



7. Marking Tools

You will need a variety. I like purple air-erasable and water-erasable ones along with a water eraser-pen. I also love pounce pads with stencils that divide a block into equal segments to keep things even when free-motion quilting.

8. Courage and Forgiveness

More than anything, though, you need courage, practice time, and a willingness to allow yourself time to learn. Initially, you will feel like you are walking on someone else's legs. Give yourself permission to take it one step at a time, even if you don't love your current skill level. Baby steps! Be patient with YOU!

9. Dinner

And the last thing you need? A good slow- or pressure-cooker! Because who wants to be in the kitchen when you're having so much fun with your longarm?

Angela Huffman is a blue-ribbon-winning longarm quilter and loves teaching longarm quilting from her shop, Quilted Joy, in Louisville, Kentucky. She is the co-host of the *Love of Quilting* TV series. quiltedjoy.com

Photography credit: Rachel Komp

EASY

FINISHED SIZE:
43" x 47"

FINISHED BLOCKS:
16 (8" x 9") blocks

Fat Quarter
FRIENDLY!

Sweet Hearts

Mix and match heart shapes to create a special quilt for your Valentine sweetheart.

designed and made by **KATHY MUNKELWITZ**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- ½ yard ***each*** of 2 white prints for blocks
- 5 fat quarters* assorted red prints for blocks
- ¾ yard red solid for border 1 and binding
- ¾ yard red print for border 2
- Fusible web
- 3 yards backing fabric
- 51" x 55" batting

*fat quarter = 18" x 20"

Fabric: Selected from original designer's personal collection of assorted fabrics.

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted. Patterns for appliqué templates are included. Follow manufacturer's instructions for using fusible web. Border strips are exact length needed. You may want to cut them longer to allow for piecing variations.

FROM *EACH* WHITE PRINT, CUT:

- 1 strip 8½"-wide subcut:
  - 4 rectangles 8½" × 9½" (A)

FROM REMAINDERS OF WHITE PRINTS, CUT A TOTAL OF:

- 1 Large Heart
- 2 Heart Rings and 2 Medium Hearts

NOTE: Carefully cut out Medium Heart from Large Heart to make Heart Ring. Use both.

FROM *EACH* OF 4 RED PRINT FAT QUARTERS, CUT:

- 1 strip 8½"-wide, subcut:
  - 2 rectangles 8½" × 9½" (A)

FROM REMAINDERS OF THE 4 RED FAT QUARTERS, AND THE 5TH RED PRINT FAT QUARTER, CUT A TOTAL OF:

- 3 Large Hearts
- 6 Heart Rings and 3 Medium Hearts

NOTE: Carefully cut out Medium Heart from Large Heart to make Heart Ring. Use both if desired.

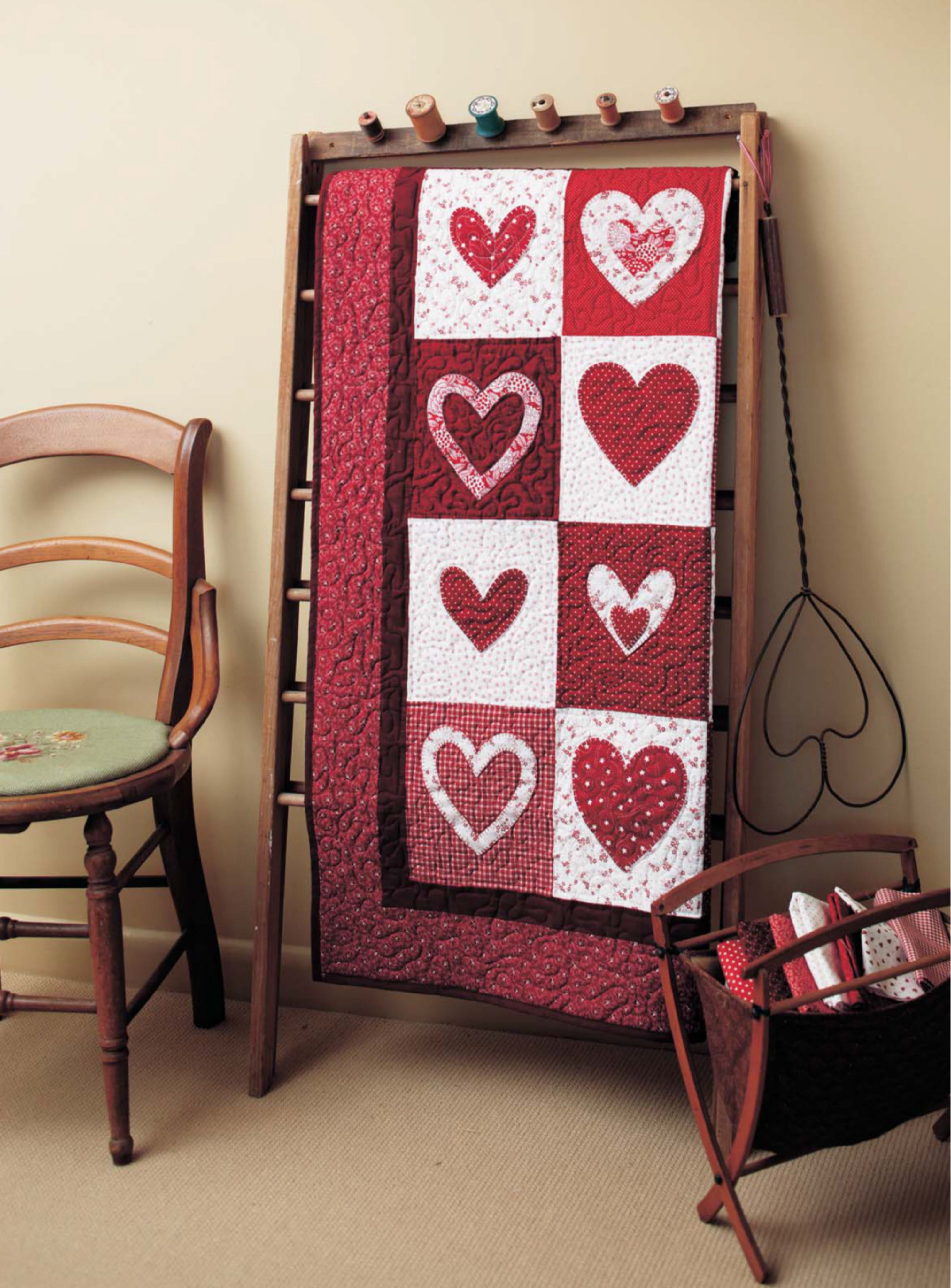
- 4 Small Hearts

FROM RED SOLID, CUT:

- 6 strips 2¼"–2½"-wide (as preferred) for binding
- 4 strips 2"-wide for border 1

FROM RED PRINT YARDAGE, CUT:

- 5 strips 4½"-wide for border 2

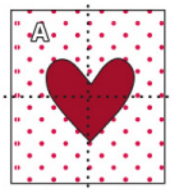


ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

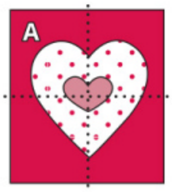
BLOCK ASSEMBLY

1. Referring to *Fusible Appliqué* in *Sew Easy Lessons* and *Diagram I-A*, arrange 1 red print Medium Heart on 1 white print A as shown; fuse in place. Machine appliqué using matching thread and a narrow blanket stitch to complete 1 block Y. Referring to the *Assembly Diagram*, use red Hearts and red Heart Rings with white A's to make 8 block Y's total.

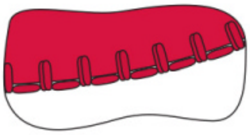


Block Y
MAKE 8 total
Diagram I-A

2. In a similar manner, use red print A rectangles and remaining Hearts and Heart Rings as shown to make 8 block Z's (*Diagram I-B*).



Block Z
MAKE 8 total
Diagram I-B



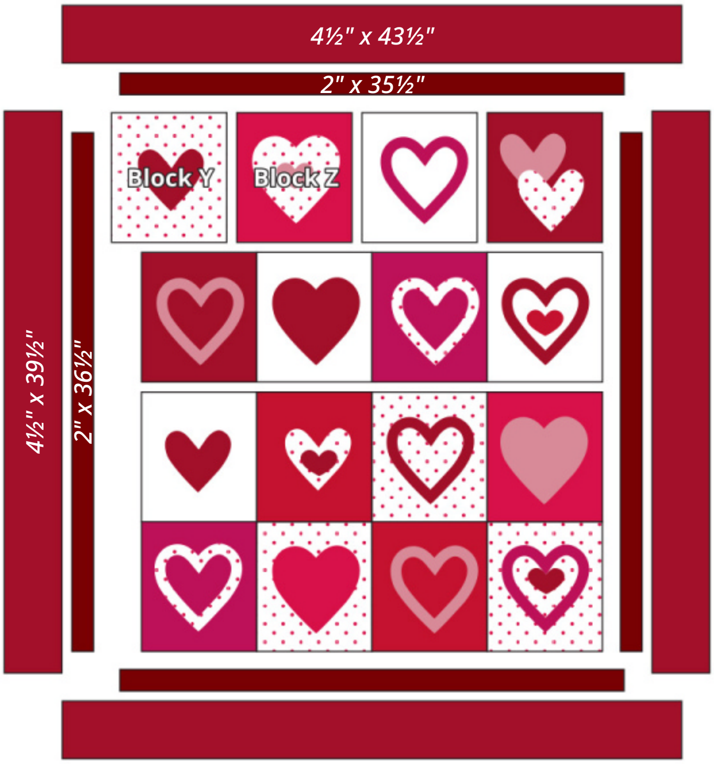
Machine Blanket Stitch

QUILT ASSEMBLY

1. Lay out blocks as shown in *Assembly Diagram*.
2. Join into horizontal rows; join rows to complete quilt center.
3. Cut red solid border 1 strips to sizes shown in the *Assembly Diagram*. Join red print border 2 strips and cut to sizes shown.
4. Matching centers and ends, add red solid side border 1's to the quilt center. In the same manner, add red solid top and bottom borders to the quilt.
5. Repeat for red print border 2.

FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Kathy quilted in the ditch around hearts and with meandering.
3. Bind the quilt.



Assembly Diagram

KATHY MUNKELWITZ

Isle, Minnesota

Kathy Munkelwitz has made and designed quilts for many years. Kathy says she makes all her quilts to be used and washed.

Fons & Porter's
Love of Quilting

Readers' Choice
AWARDS '22

The Winners Are In!

We are thrilled to announce the winners of the first annual Fons & Porter's *Love of Quilting* Readers' Choice survey, where nearly 2,000 dedicated members of the quilting community cast their votes for their favorite quilting products and brands. As you can imagine, the competition was fierce! The results are now in and we're excited to reveal the top contenders in each category.

Congratulations to all this year's winners!

Starlit Nights
Andi Stanfield

QuiltingDAILY

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From TRADITIONAL to MODERN, we've got thousands of popular patterns you'll want to make!

Find your next favorite pattern at **QuiltingDaily.com**

Celebrating the Excellence of Those Who Serve the Quilting Community

Dear Readers,

Welcome to the First Annual Fons & Porter's *Love of Quilting* Readers' Choice Awards, where you — the community — voted for your favorite vendors. The companies ranked in this supplement are firms that, according to you, are the best of the best. Despite your hectic schedules, nearly 2,000 of you voted for your favorite vendors across 50+ categories, far exceeding our expectations!

Run by the sales and marketing teams here at Golden Peak Media, the Readers' Choice Award program is not a scientific survey or an editorial analysis, but democracy-in-action. Voting was conducted via an online ballot, which was sent to readers through direct email and advertised across Golden Peak Media's network of websites.

The ballot consisted of 50+ categories encompassing machines, tools, fabric, thread, retailers, patterns, educational resources, destinations, and personalities. Dozens of companies were listed on the official ballot, and voters were also given the option of writing in their own choice if a particular brand wasn't listed; several companies received votes via this option.

Ultimately, our goal was to make the voting as inclusive as possible. I would like to extend a special thanks to the entire Golden Peak Media sales, marketing, and design teams. Their help was critical to making this fantastic supplement come together, despite tight deadlines and a lot of changes by yours truly.

Again, I thank you for sharing your voice and your votes. Your opinions are reflected on the pages that follow. If you do not see your favorite provider listed this year, please make sure to vote next year! Based on your tremendous response this year, the Readers' Choice is sure to evolve and grow.

Warm regards,

Farrell McManus

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AMERICA'S FAVORITE QUILTING MAGAZINE™

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QuiltingDAILY

Sewing & Quilting Machines

Quilters' brand loyalty is unmatched when it comes to their machines; these choices are loved by beginners and seasoned pros alike!

BEST DOMESTIC SEWING MACHINE FOR BEGINNERS

Janome

Baby Lock

Brother

BEST DOMESTIC SEWING MACHINE FOR QUILTMAKING

Bernina

Baby Lock

Janome

BEST MIDARM OR LONGARM MACHINE FOR FINISHING

Handi Quilter

APQS

Gammill

Designers, Gifts & Books

Someone has to design the patterns and publish the books you all love! We're very glad to see that the quilting community is appreciative of these folks' efforts.

TOP 5 QUILT PATTERN DESIGNERS

Angela Huffman

Bonnie Hunter

Tula Pink

McKenna Ryan

Kim Diehl

QUILTY GIFTS

Missouri Star Quilt Co.

Riley Blake Designs™

Moda Findings

BEST BOOK PUBLISHER

Martingale

C&T Publishing

Encyclopedia of Pieced Quilt Patterns by Barbara Brackman

The U.S. is home to an estimated **7–10 million quilters**.

All quilting data from Quilting in America™ 2017 survey.

Handi Quilter
BY QUILTERS FOR QUILTERS

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Winner
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Handi Quilter

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Handi Quilter

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WITH
Pro-Stitcher® LITE

LEARN MORE ABOUT PRO-STITCHER LITE AT HANDIQUILTER.COM/MOXIE

*FINANCING: Payment terms offer is through Synchrony Bank upon approved credit. Amount approved may not fund entire cost of machine purchase. Synchrony Bank Terms and Conditions for 48-month programs apply.

Fabric, Thread & Notions

It's no secret that quilters can sometimes be a bit finicky about fabric. So, without further ado, check out which brands are most popular with the community!

BEST BRAND OF SOLID FABRICS

Kona® Cotton by Robert Kaufman Fabrics

Bella Solids by Moda Fabrics

Confetti Cottons
by Riley Blake Designs™

BEST BRAND OF PRINT FABRICS

Moda Fabrics

Riley Blake Designs™

Robert Kaufman Fabrics

BEST BRAND OF PRE-CUT FABRICS

Moda Fabrics

Riley Blake Designs™

Robert Kaufman Fabrics

BEST FOR ON-DEMAND CUSTOM FABRIC PRINTING

Spoonflower

JOANN MyFabric (Customizer)

Art Fabrics

BEST QUILTING NEEDLES

Schmetz

Groz-Beckert

Klasse®

BEST THREAD FOR PIECING

Aurifil

Gutermann

Coats & Clark

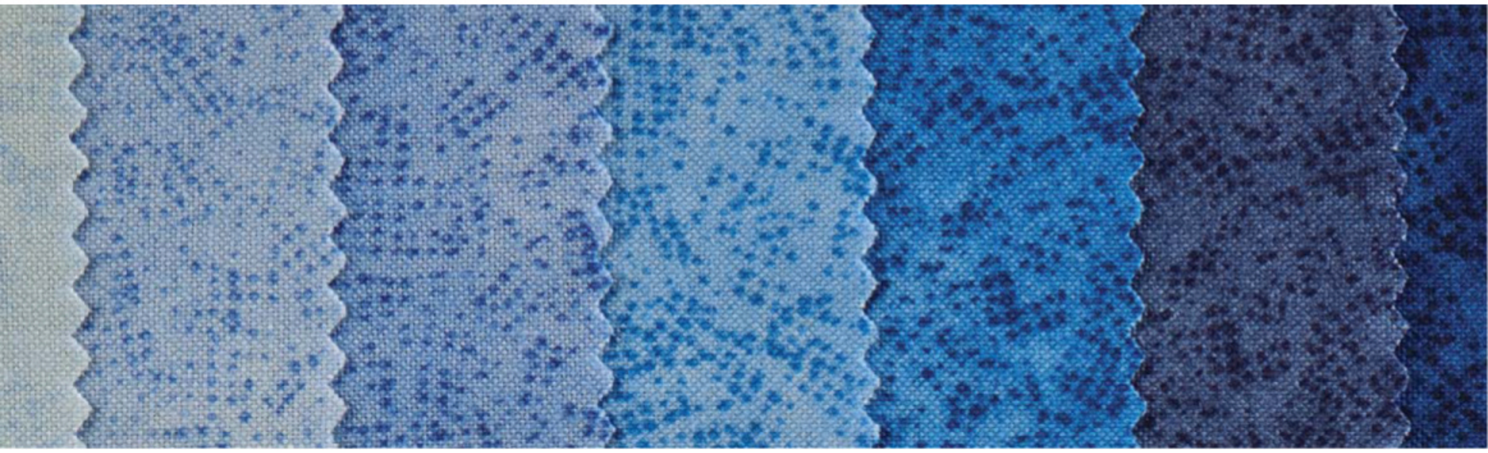
BEST THREAD FOR QUILTING

Aurifil

Superior

Gutermann

Dedicated quilters say they spend an average of 6.3 hours each month reading **quilting-related magazines**.



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The Lookout
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Cheer & Merriment
Christmas Faire
CATHE HOLDENS
flower pot
moda
Promenade

Cutting Tools

From the simplest pair of scissors to the most complex cutting system, a quilter's toolbox is likely to contain many options for cutting quilt fabrics with accuracy and ease. Read on for our readers' preferred brands.

BEST DIE-CUTTING SYSTEM

AccuQuilt Go!®

Brother ScanNCut

Cricut® Cuttlebug

BEST ROTARY CUTTER

OLFA®

Martelli®

Quilters Select®

BEST CUTTING MAT

OLFA®

Omnigrid®

Martelli®

BEST SCISSORS

Gingher®

Fiskars®

Karen Kay Buckley

GO!
GO! me
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Readers' Choice AWARDS '22
Winner
Best Cutting Mat
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- Eleanor Burns
Expert Quilter

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AWARDS '22
Winner
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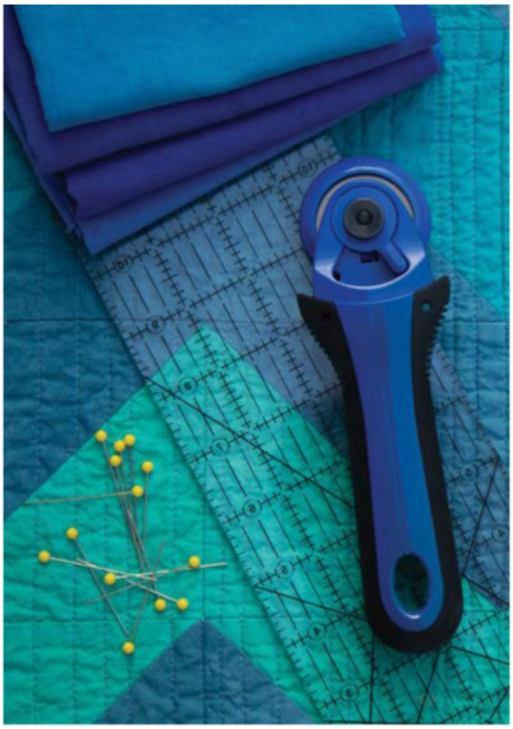
Rulers & Templates

Accurately measuring and marking fabric is key to creating perfect patchwork! Consequently, our readers have some strong opinions on their favorite rulers and templates.



BEST RULERS

Creative Grids

Omnigrid

Quilters Select® Non-Slip Quilting Rulers

BEST TEMPLATES

Creative Grids

Bloc Loc

Marti Michell

Creative Grids® Rulers and Templates are made in the United States and the preferred ruler of quilters worldwide. They are designed by the top names in the quilting industry. Our exclusive grip allows you to easily move the rulers around until you're ready to cut. Then, with slight pressure applied, the ruler stays right where you want it.

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Shopping

Quilting is fun, sure, but we know our readers; they love shopping for supplies almost as much as quilting itself! Where do they prefer to shop? Keep reading to find out!

BEST ONLINE STORE FOR FABRIC

Missouri Star Quilt Co.

Fat Quarter Shop

Hancock's of Paducah

BEST CHAIN STORE FOR QUILTING SUPPLIES

JOANN

Hobby Lobby

Michaels

BEST INDEPENDENT QUILT SHOP

Quilted Joy

Missouri Star Quilt Co.

Jordan Fabrics

BEST ONLINE STORE FOR SELECTION OF PRECUTS

Missouri Star Quilt Co.

Fat Quarter Shop

Keepsake Quilting

BEST CHAIN STORE FOR FABRIC

JOANN

Hobby Lobby

Walmart

BEST KITS

Missouri Star Quilt Co.

Shabby Fabrics

Keepsake Quilting

BEST ONLINE STORE FOR QUILTING SUPPLIES

Missouri Star Quilt Co.

Fat Quarter Shop

Keepsake Quilting

Total spending for the U.S. quilting market was estimated at **$3.7 billion** in 2017.

Quilting Software

Quilters are dedicated designers and many choose to leverage software to their advantage. Regardless of your chosen style or equipment, you can't go wrong with these options!

BEST QUILT DESIGN SOFTWARE

Electric Quilt EQ8 Software

Baby Lock Pro-Stitcher

Brother Advanced Quilt Design

BEST LONGARM SOFTWARE

Baby Lock Pro-Stitcher Premium

APQS Quilt Path

CreativeStudio by Gammill

BEST DIGITIZED QUILT DESIGNS

Handi Quilter

Urban Elementz/ Patricia E. Ritter

My Creative Stitches

Irons & Ironing Accessories

Ask any quilter: an iron is an essential tool, and a great iron makes all the difference! Ironing surfaces and accessories are also important tools for the dedicated quilt enthusiast.

BEST MULTI-PURPOSE IRON

Rowenta

Oliso TG160 ProPlus

Black & Decker

BEST MINI IRON

Oliso M2PRO Mini Project Iron

Clover

Rowenta

BEST IRONING BOARD

Rowenta

Reliable's The Board

Sullivans

BEST IRONING SURFACE

Sonoma Wool Company 100% Wool All-Natural Pressing Pad

June Tailor

The Gypsy Quilter

BEST PRESSING SPRAY

Mary Ellen Products

Faultless

Niagara

The dedicated quilter spends an average of **14.4 hours per week** working on quilts.

Batting & Interfacing

Often what you can't see — the batting and stabilizers — is what makes the biggest difference. Our readers know what they're talking about, and they're happy to share their quilting wisdom here.

BEST COTTON BATTING

The Warm Company®

Quilters Dream cotton

Hobbs Heirloom Premium Cotton Batting

The typical dedicated quilter has **19 years** of quilting experience.

BEST WOOL BATTING

Quilters Dream

Hobbs Heirloom Wool Batting

Hobbs Tuscany Wool Batting

BEST POLYESTER/ BLEND BATTING

Hobbs Heirloom Premium 80/20 Batting

Quilters Dream

The Warm Company®

BEST FUSIBLE WEB

Pellon

HeatnBond by ThermOWeb

Steam-a-Seam 2 by The Warm Company®

BEST STABILIZER PRODUCT

Pellon

OESD Stabilizer

Sulky

Experiences

Looking for the best quilt shows, exhibits, retreats, and vacations? When they're not elbow-deep in projects, our readers love to travel and make new friends in the community, so these are their recommendations.

BEST QUILTING CRUISE OR TOUR COMPANY

Country Heritage Tours

Quilt & Cruise

Quilt Seminar at Sea

BEST NATIONAL QUILT SHOW

AQS Quilt Week

Quilt Festival

Original Sewing Quilt Expo

BEST QUILT MUSEUM/ EXHIBIT

National Quilt Museum

International Quilt Museum

Missouri Quilt Museum

BEST QUILTING RETREAT/WORKSHOP

Missouri Star Quilt Co. Retreats

Stitchin' Heaven

Handi Quilter Retreat

BEST REGIONAL QUILT SHOW

Sisters Outdoor Quilt Show

The Great Wisconsin Quilt Show

Smoky Mountain QuiltFest

AQS QuiltWeek SHOWS 2023

Attend **AQS QuiltWeek** events in multiple cities across the country each year. Enjoy semi-finalist and award-winning quilts, special quilt exhibits from around the world, workshops and lectures with the best instructors, and a huge vendor Merchant Mall.

Find our 2023 Quilt Show schedule here: **QUILTWEEK.COM**

Furniture & Essentials

Our readers' taste is impeccable, and their sewing spaces are adorned with fine furniture and top-of-the-line accessories. Here are the brands that helped them level up their workspaces!

BEST SEWING TABLE/CABINET

Koala Studios Sewing Cabinet

Horn of America

BERNINA Sewing Studio

BEST QUILT FRAME FOR MID-OR LONGARM MACHINE

APQS Standard or Deluxe Table

Handi Quilter Studio 2

Continuum by Grace Company

BEST SEWING CHAIR

Koala SewComfort

Arrow Hydraulic

Janome Sewing Chair

BEST LIGHT TABLE

Daylight Wafer

Riley Blake Designs™

Cutterpillar

BEST THREAD RACK

June Tailor

Dritz

Martelli®

RNK Easy Access Thread Rack

BEST LIGHT OR LAMP

OttLite

Daylight Company

Bendable Bright Light

The typical dedicated quilter spends an average of **$3,363** per year on their craft.

Grace
COMPANY

Grace Company was founded on the principles of innovation and invention and has served the quilting community for over 35 years. We are committed to offering quilters the latest technology, the resources to grow their skills, and a community that feels like home.

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FEBRUARY 22–25

BRANSON, MO
MARCH 22–25

100th SHOW

Quilt City USA

PADUCAH, KY / APRIL 26–29

GRAND RAPIDS, MI
SEPTEMBER 13–16

DES MOINES, IA
SEPTEMBER 27–30

KENTUCKY TOURISM, ARTS & HERITAGE CABINET
PADUCAH
PADUCAH City of Crafts & Folk Art
UNESCO CREATIVE CITY

Fons & Porter's
Love of Quilting
Readers' Choice
AWARDS '22
Top Three
Best Quilt Frame for
Mid-or-Longarm Machine
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Grace Company

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among quilting frames

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Well with Wool
What's New with Liz?
Zipped Up, p. 40

A conversation with Master Quilter Karen McTavish
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Machine Quilting MAGIC
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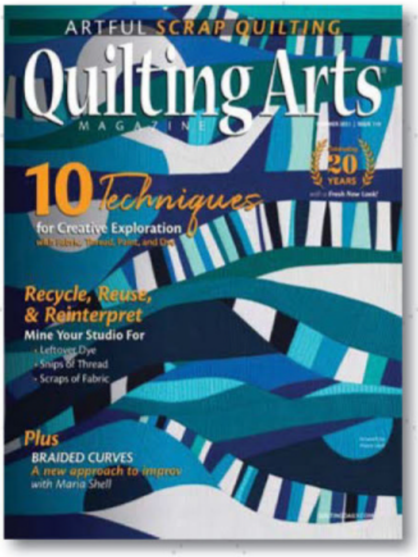
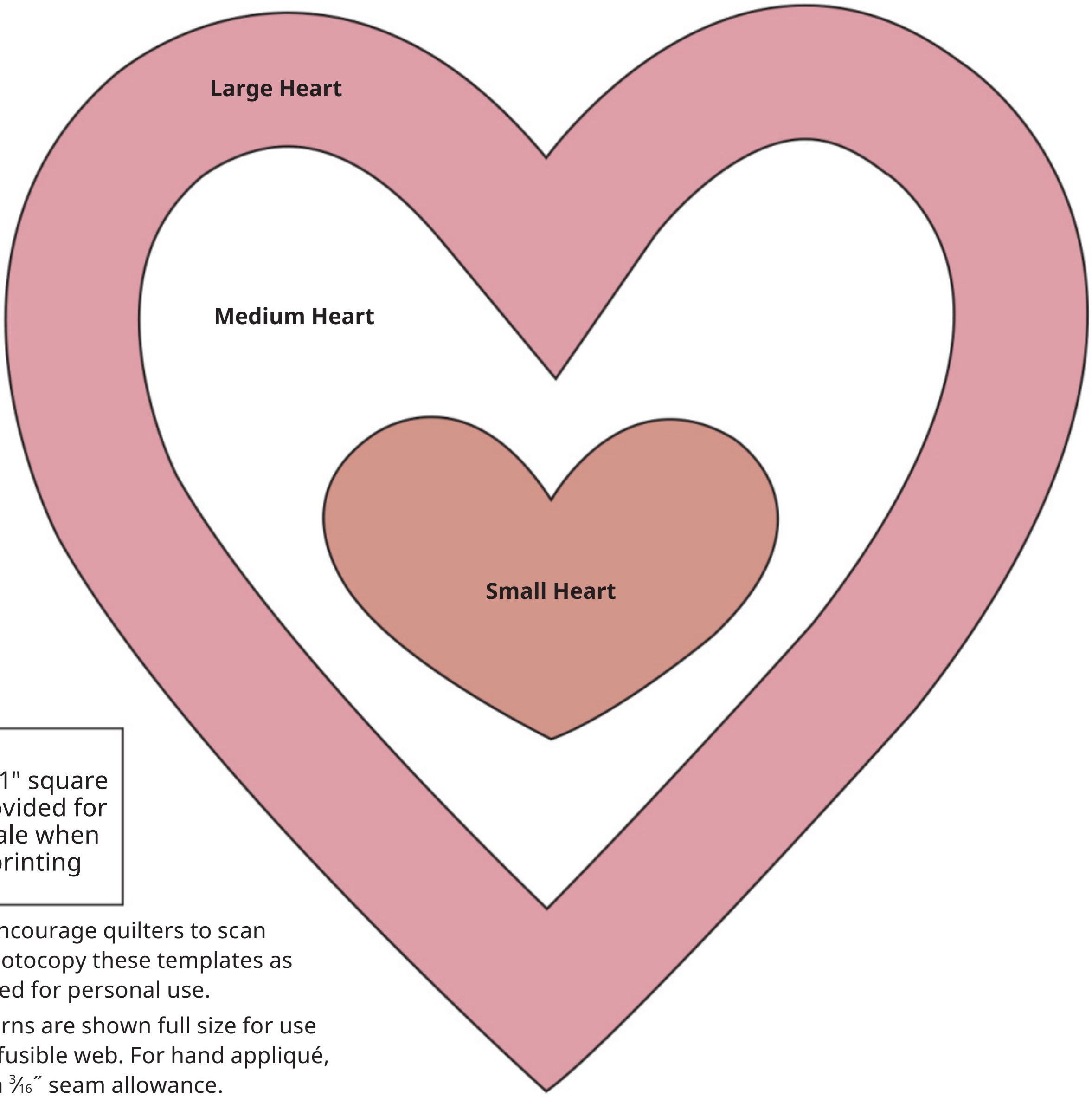
Turn Up the Volume with Hi-Def Quilting


ARTFUL SCRAP QUILTING
Quilting Arts MAGAZINE
10 Techniques for Creative Exploration
Recycle, Reuse, & Reinterpret
Mine Your Studio For
Plus BRAIDED CURVES

QUILT AHEAD FOR THE HOLIDAYS!
McCall's QUILTING
Build a Quilt Row-by-Row
3 Designers Show You How
Technique Wishlist
Editors' Top Picks
Ready, Set, Sew!
Get a Head Start on Christmas

Surprise! Secret Quilts from the Quilt & Tell Podcast Hosts
QUICK + EASY QUILTS
Explore Something NEW
Easy Techniques to Fuel Your Passion
Quilt Quicker
4 Pre-cut Friendly Patterns



1"x1" square provided for scale when printing

We encourage quilters to scan or photocopy these templates as needed for personal use.

Patterns are shown full size for use with fusible web. For hand appliqué, add a 3/16″ seam allowance.

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EASY

FINISHED SIZE:	**FINISHED BLOCKS:**
56" x 72"	63 (8") blocks

PRECUT FRIENDLY!

Twinkling Stars

One simple unit is repeated eight times for each block—it's so easy!

designed by **DEBRA FINAN** quilted by **MAIN LINE QUILTING**

MATERIALS

Fabric yardage assumes 42" usable width of fabric (WOF) unless otherwise noted.

- 21 pairs of matching 2½"–wide assorted medium/dark strips for blocks
- 3¼ yards cream solid for background
- ⅝ yard teal print for binding
- 3⅞ yards backing fabric
- 64" x 80" batting

Fabric: Ty Pennington Collection for FreeSpirit Fabrics

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

FROM *EACH* 2½"–WIDE ASSORTED MEDIUM/DARK STRIP, CUT:

- 6 rectangles 2½" x 4½" (A)
- 6 squares 2½" (B)

FROM CREAM SOLID, CUT:

- 42 (2½"-wide) strips, subcut:
  - 252 rectangles 2½" × 4½" (A)
  - 252 squares 2½" (B)

FROM TEAL PRINT, CUT:

- 7 strips 2¼"–2½"-wide (as preferred) for binding

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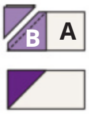
ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

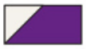
BLOCK ASSEMBLY

1. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram I-A*, make 63 sets of 4 matching unit 1's using cream A's and assorted medium/dark B's.



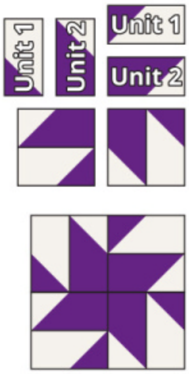
Unit 1
MAKE 63 sets of 4 matching
Diagram I-A

2. In the same manner, make 63 sets of 4 matching unit 2's using assorted medium/dark A's and cream B's (*Diagram I-B*).



Unit 2
MAKE 63 sets of 4 matching
Diagram I-B

3. Lay out 4 matching unit 1's and 4 matching unit 2's as shown in *Diagram II.* Join to complete 1 block. Make 63 blocks total.



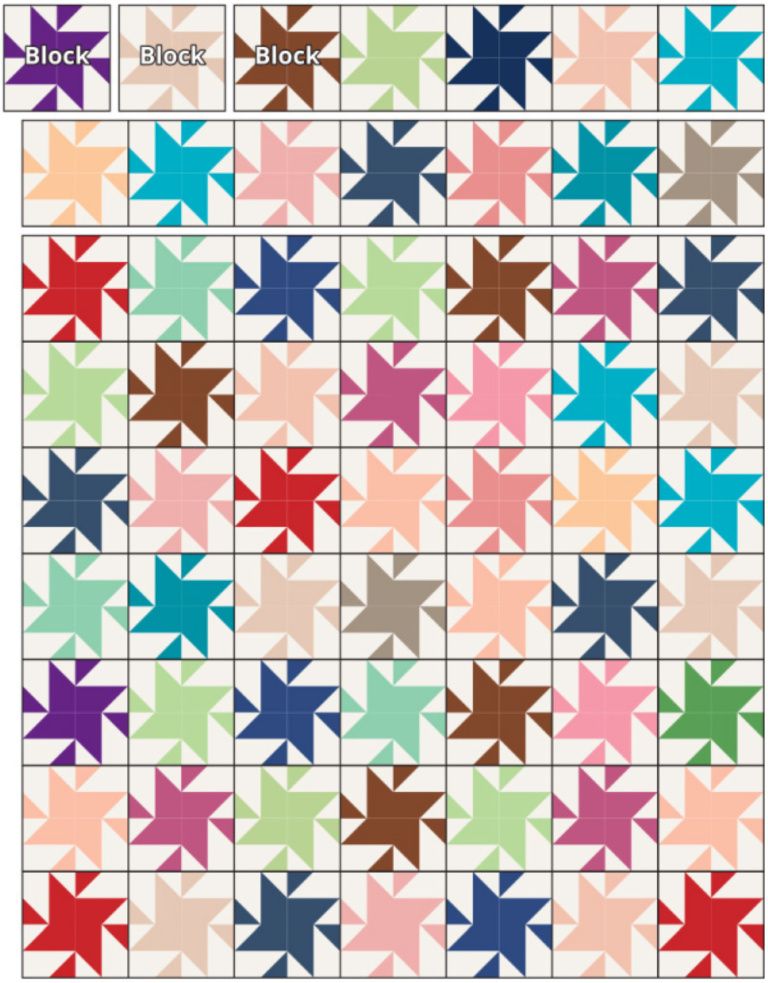
Block
MAKE 63
Diagram II

QUILT ASSEMBLY

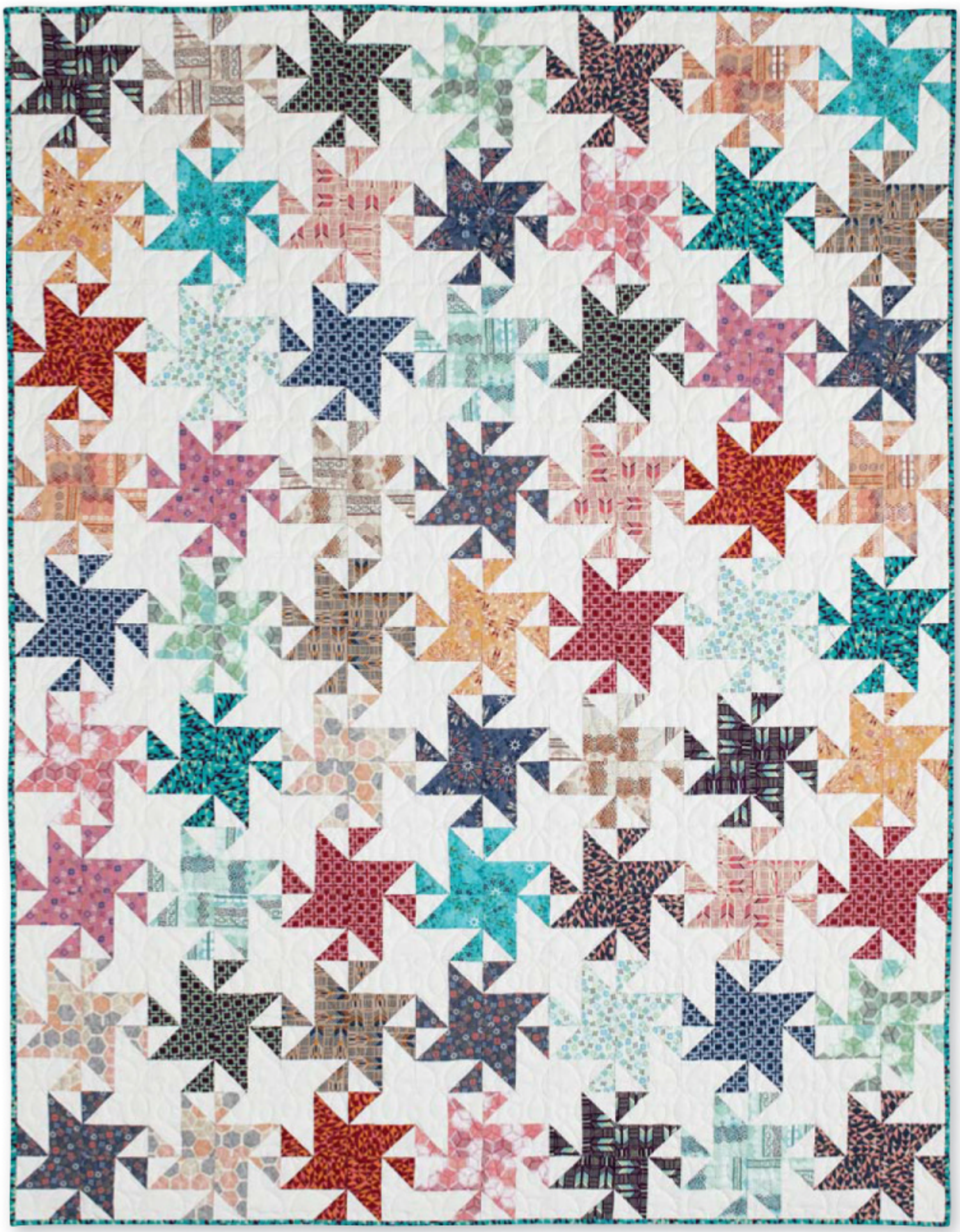
1. Lay out blocks as shown in *Assembly Diagram*.
2. Join into rows; join rows to complete quilt top.

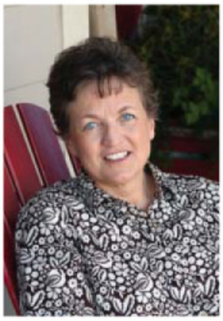
FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Main Line Quilting quilted loops across the quilt surface.
3. Bind the quilt. ◂



Assembly Diagram





DEBRA FINAN

Drexel Hill, Pennsylvania

Debra Finan is the former Managing Editor for Fons & Porter's precut magazine, *Quilting Quickly*. She has had a passion for all things handmade since she was a five-year-old, sewing doll clothes by hand. Her fascination with quilts began a few years later when she visited an elderly neighbor who showed Debra the quilts and hooked rugs she made.

INTERMEDIATE

FINISHED SIZE: 48" x 60"

FINISHED BLOCKS: 12 (12") blocks

New to the Zoo

A zoo animal print creates a fun quilt for baby to explore.

designed and made by **SARA GALLEGOS**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- ⅞ yard dark green stripe for blocks*
- 1¼ yards light green print for blocks and binding
- ⅞ yard white zoo animal print for blocks*
- ¾ yard blue print for blocks and border 1
- ⅞ yard cream print for border 2
- Template plastic
- Foundation paper (optional)
- 3⅛ yards backing fabric
- 52" x 68" batting

**If you prefer paper foundation piecing unit 3 (instead of using templates B and C/Cr), additional fabric may be needed. We suggest 1⅛ yards of the dark green stripe and 1 yard of the white zoo animal print.*

Fabric: Ticket to the Zoo by Rebecca Jones for Clothworks

Batting provided by The Warm Company

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted. Patterns for templates B and C/Cr and the optional foundation section are included. (Note: If using the foundation section, cut patches at least 1" larger than the corresponding foundation area.)

FROM DARK GREEN STRIPE, CUT:

- 2 strips 4⅞"-wide, subcut:
  - 12 squares 4⅞" (A)
- 1 strip 4½"-wide, subcut:
  - 6 squares 4½" (D)
- 24 *each* C and Cr (**or** optional foundation patches)

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FROM LIGHT GREEN PRINT, CUT:

- 7 strips 2¼"–2½"-wide (as preferred) for binding
- 4 strips 2½"-wide for bands
- 2 strips 4⅞"-wide, subcut:
  - 12 squares 4⅞" (A)

FROM WHITE ZOO ANIMAL PRINT, CUT:

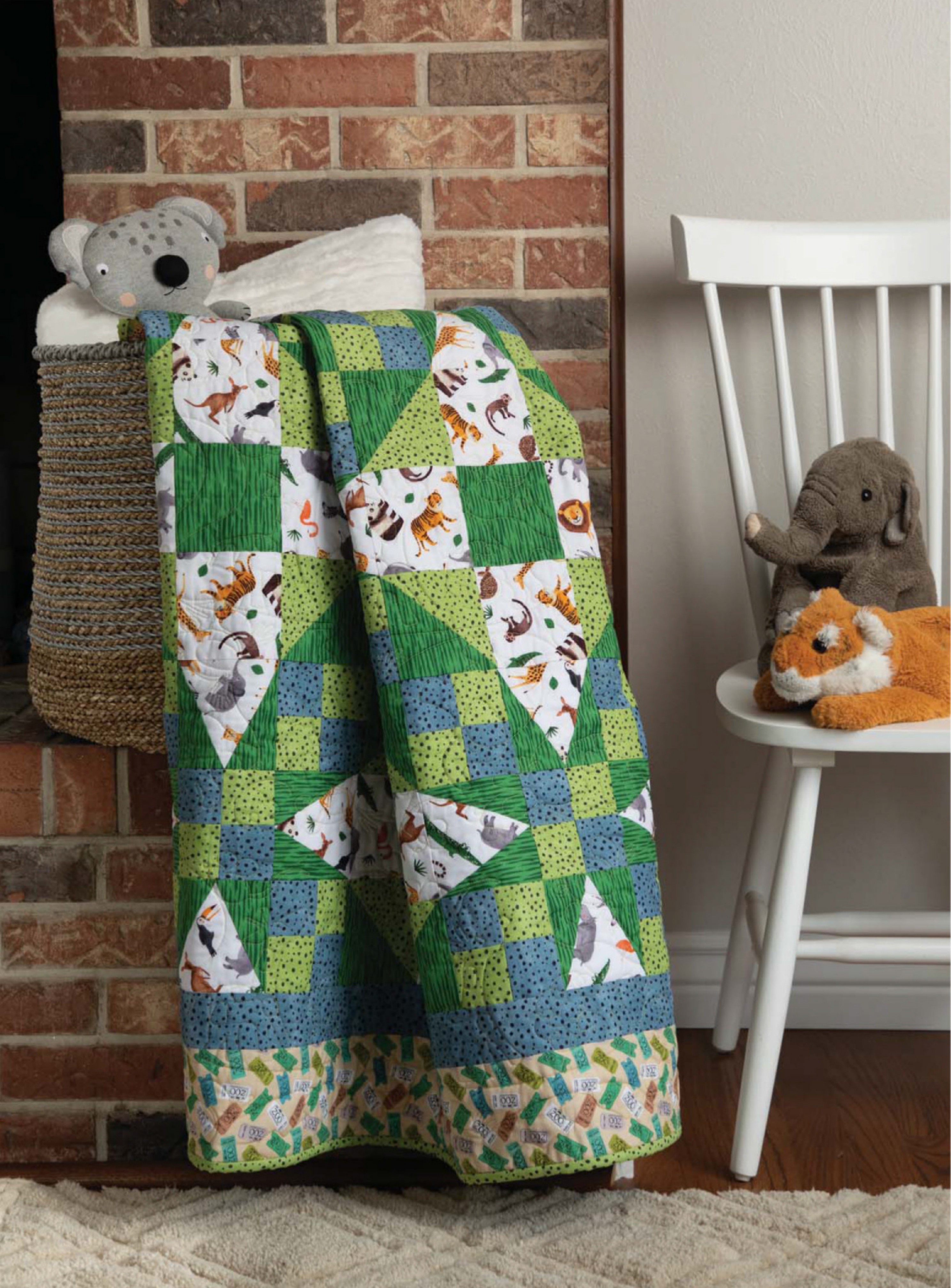
- 24 B (**or** optional foundation patches)
- 3 strips 4½"-wide, subcut:
  - 24 squares 4½" (D)

FROM BLUE PRINT, CUT:

- 9 strips 2½"-wide for bands and border 1

FROM CREAM PRINT, CUT:

- 6 strips 4½"-wide for border 2

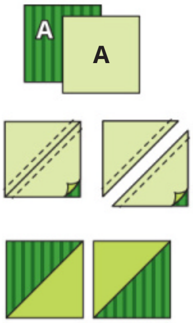


ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

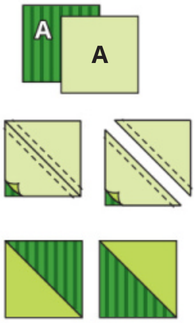
UNITS 1 & 2 ASSEMBLY

1. Refer to *Quick-Pieced Triangle-Squares* in *Sew Easy Lessons.* Select 1 dark green stripe A and 1 light green print A. Noting the orientations of the dark green stripe and marked line on the light green A in *Diagram I-A*, make 2 unit 1's as shown. Repeat to make 12 unit 1's total.



Unit 1
MAKE 12
Diagram I-A

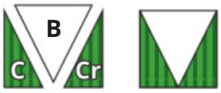
2. In a similar manner, noting the orientations in *Diagram I-B,* use dark green stripe A's and light green A's to make 12 unit 2's as shown.



Unit 2
MAKE 12
Diagram I-B

UNIT 3 ASSEMBLY

1. Referring to *Diagram II,* join 1 *each* dark green stripe C and Cr to 1 white zoo animal print B as shown to make a unit 3. Make 24 unit 3's total.

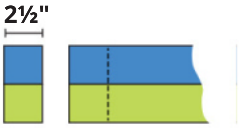


Unit 3
MAKE 24
Diagram II

2. If paper foundation piecing the unit 3's instead, make 24 accurate copies of the foundation section. Refer to *Paper Foundation Piecing* in *Sew Easy Lessons* and to the foundation section for fabric placement. Piece each section in numerical order, pressing and trimming after each patch addition to make the 24 unit 3's.

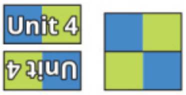
FOUR-PATCH ASSEMBLY

1. Refer to *Making Bands* in *Sew Easy Lessons*. Join 1 *each* blue print and light green (2½"-wide) strips to make band (*Diagram III*). Make 4 bands total. From bands, cut 60 (2½-wide) unit 4's.



Unit 4 Band
CUT 60 MAKE 4
Diagram III

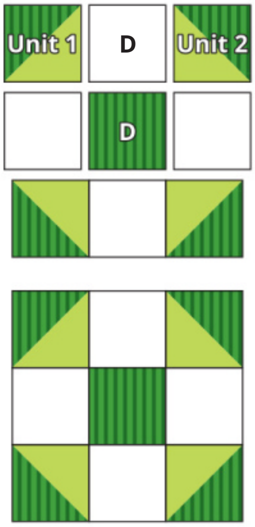
2. Referring to *Diagram IV*, join 2 unit 4's as shown to make a Four-Patch. Make 30 Four-Patches total.



Four-Patch
MAKE 30
Diagram IV

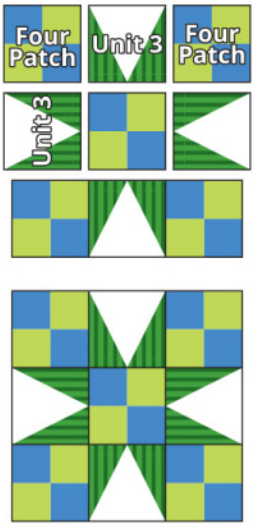
BLOCK ASSEMBLY

1. Lay out 2 unit 1's, 2 unit 2's, 4 white zoo animal D's, and 1 dark green stripe D as shown in *Diagram V.* Join units and patches into rows; join rows to make 1 block Y. Make 6 block Y's total.



Block Y
MAKE 6
Diagram V

2. Noting orientations, join 5 Four-Patches and 4 unit 3's into rows as shown in *Diagram VI*; join rows to make 1 block Z. Make 6 block Z's total.


Four Patch
Unit 3
Four Patch
Unit 3

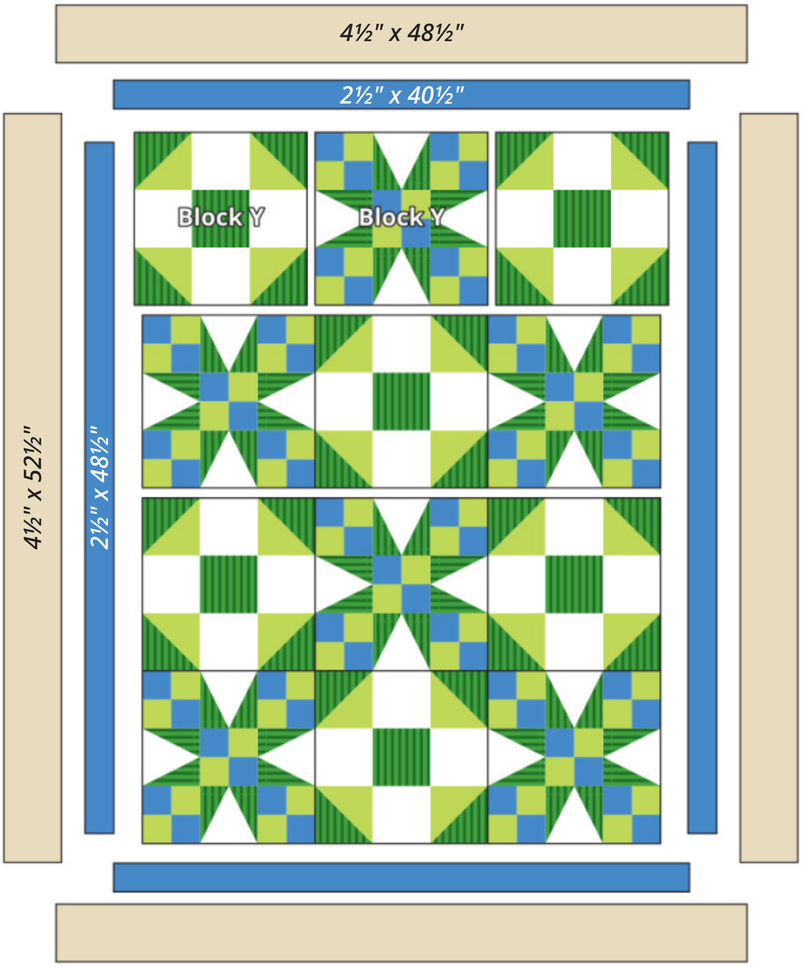
Block Z
MAKE 6
Diagram VI

QUILT ASSEMBLY

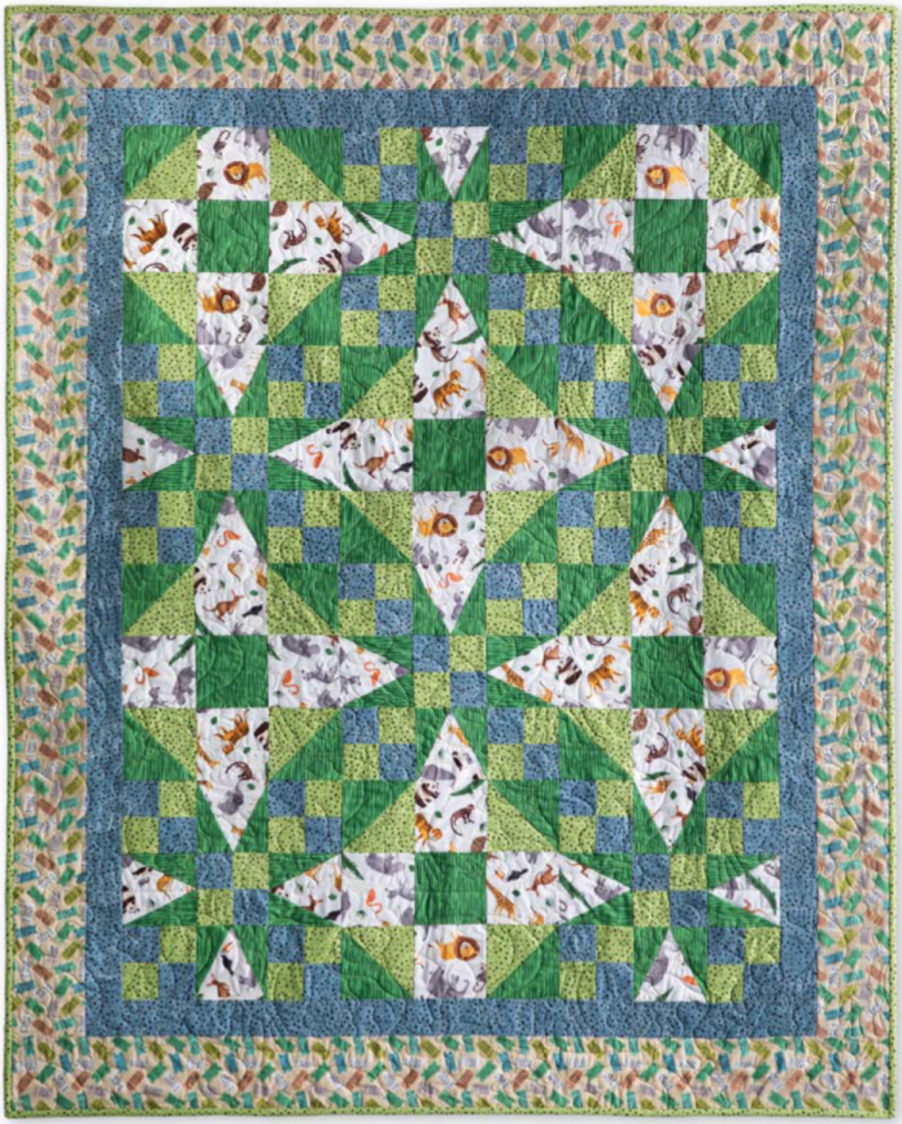
1. Join blocks into rows as shown in the *Assembly Diagram*. Join rows to complete quilt center.
2. Join blue border 1 strips and cut to sizes shown in the *Assembly Diagram*.
3. Matching centers and ends, join blue side border 1's to the quilt center. In the same manner, add blue top and bottom border 1's.
4. Repeat to add cream print border 2.

FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Sara quilted edge-to-edge animal motifs.
3. Bind the quilt. ◂


4½" x 48½"
2½" x 40½"
4½" x 52½"
2½" x 48½"
Block Y
Block Y

Assembly Diagram

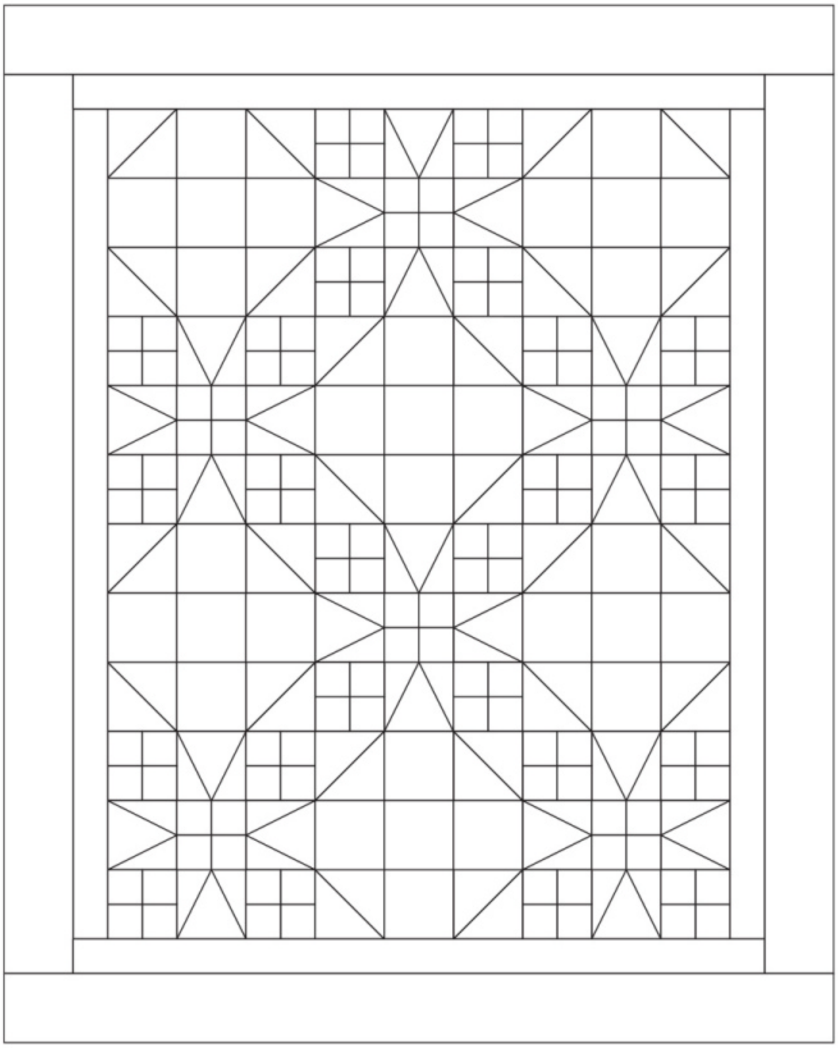


SARA GALLEGOS

Fenton, Michigan

Sara loves how triangles create a circular design in quilting, so V-blocks are a simple and stunning favorite of hers. She says, "There's a new baby coming into our family, so I thought a fun zoo-themed quilt would be perfect! Animals are always a great, gender-neutral option."

decorativestitch.com

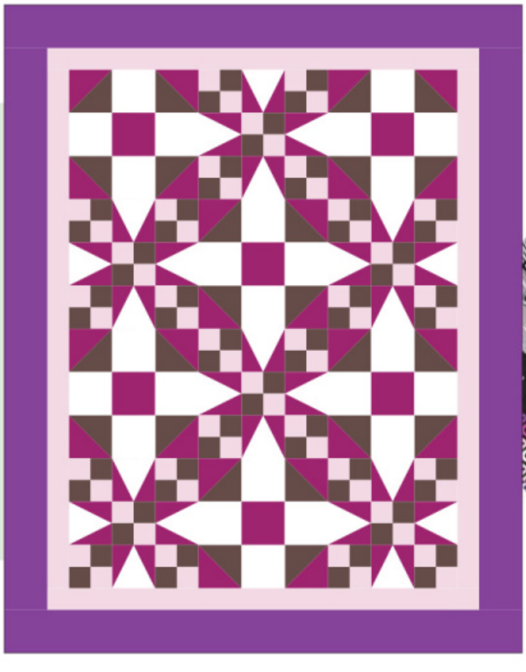


Coloring Diagram

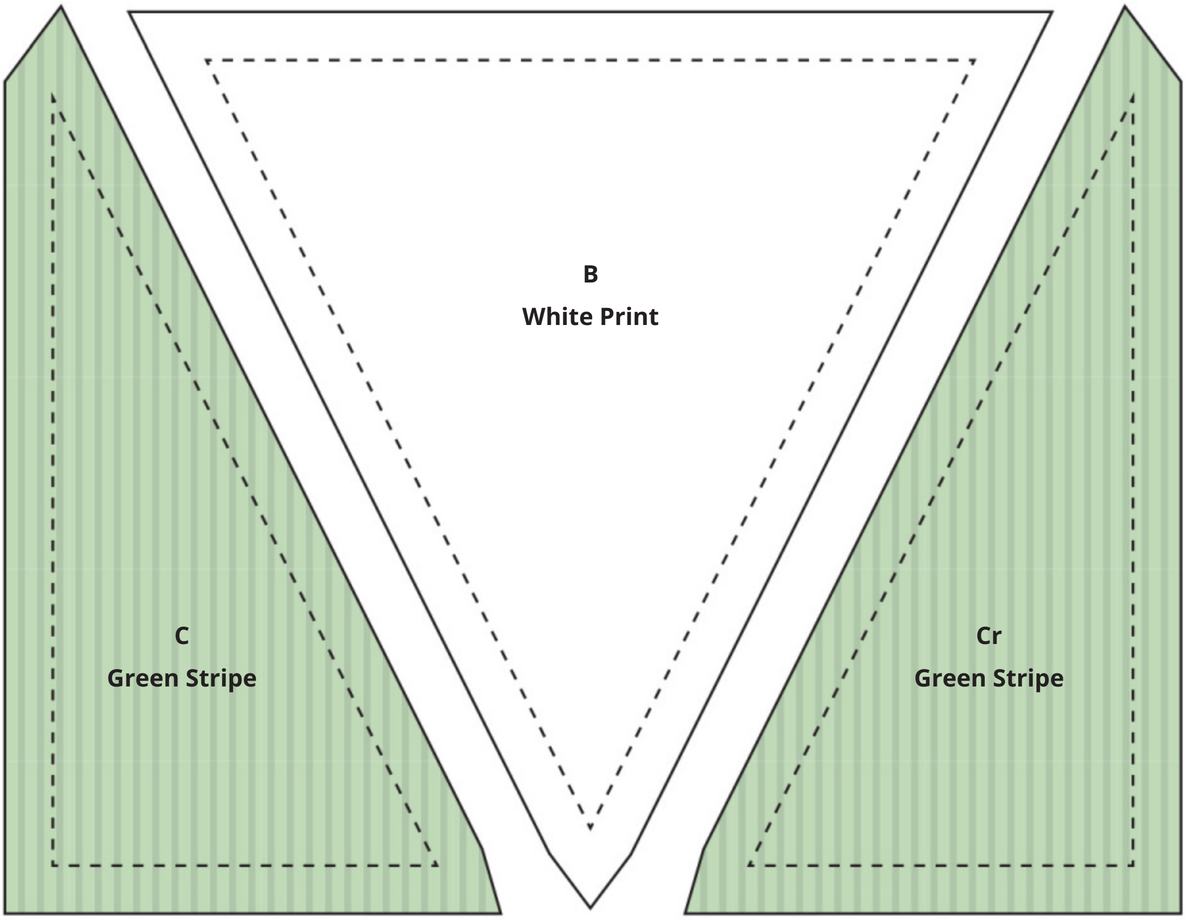
COLOR OPTION

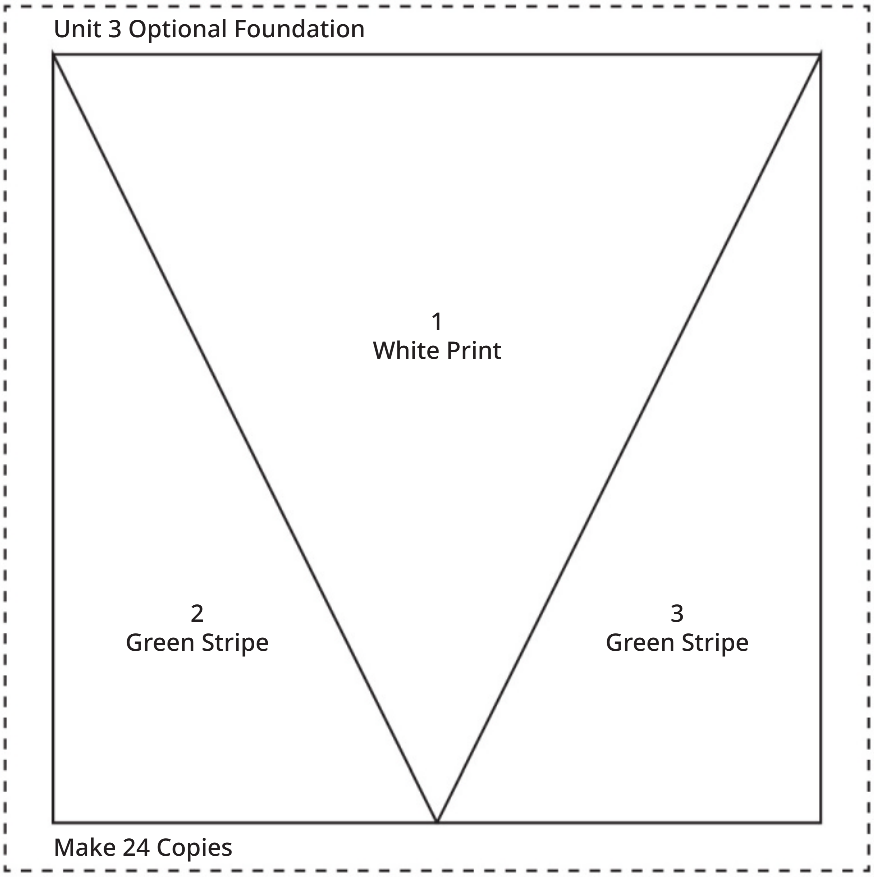
Try playing with other fun novelty prints in Sara's charming design! A quick switch to Valentine's Day fabrics could turn this baby quilt into an on-trend seasonal throw.

Fabric: Celebrate with Hershey Valentine's Day for Riley Blake Designs



celebrate
HERSHEY
valentine's day


B
White Print
C
Green Stripe
Cr
Green Stripe


Unit 3 Optional Foundation

1
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2
Green Stripe
3
Green Stripe

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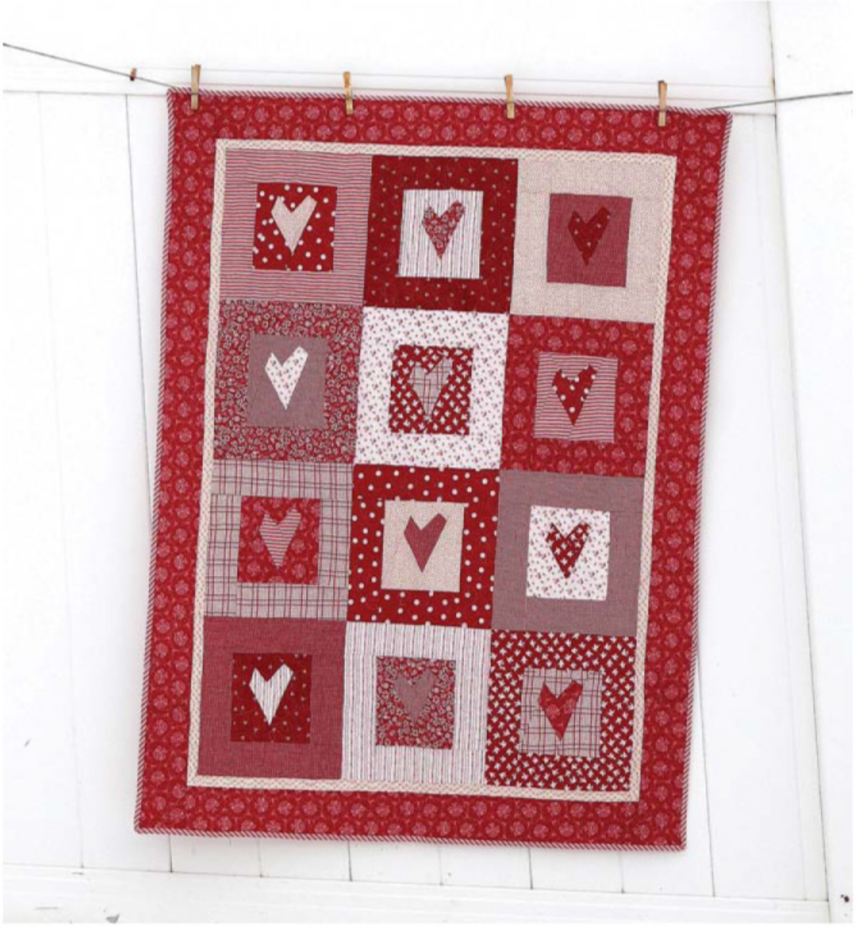
Amy Smart's best advice: Let go of perfection!

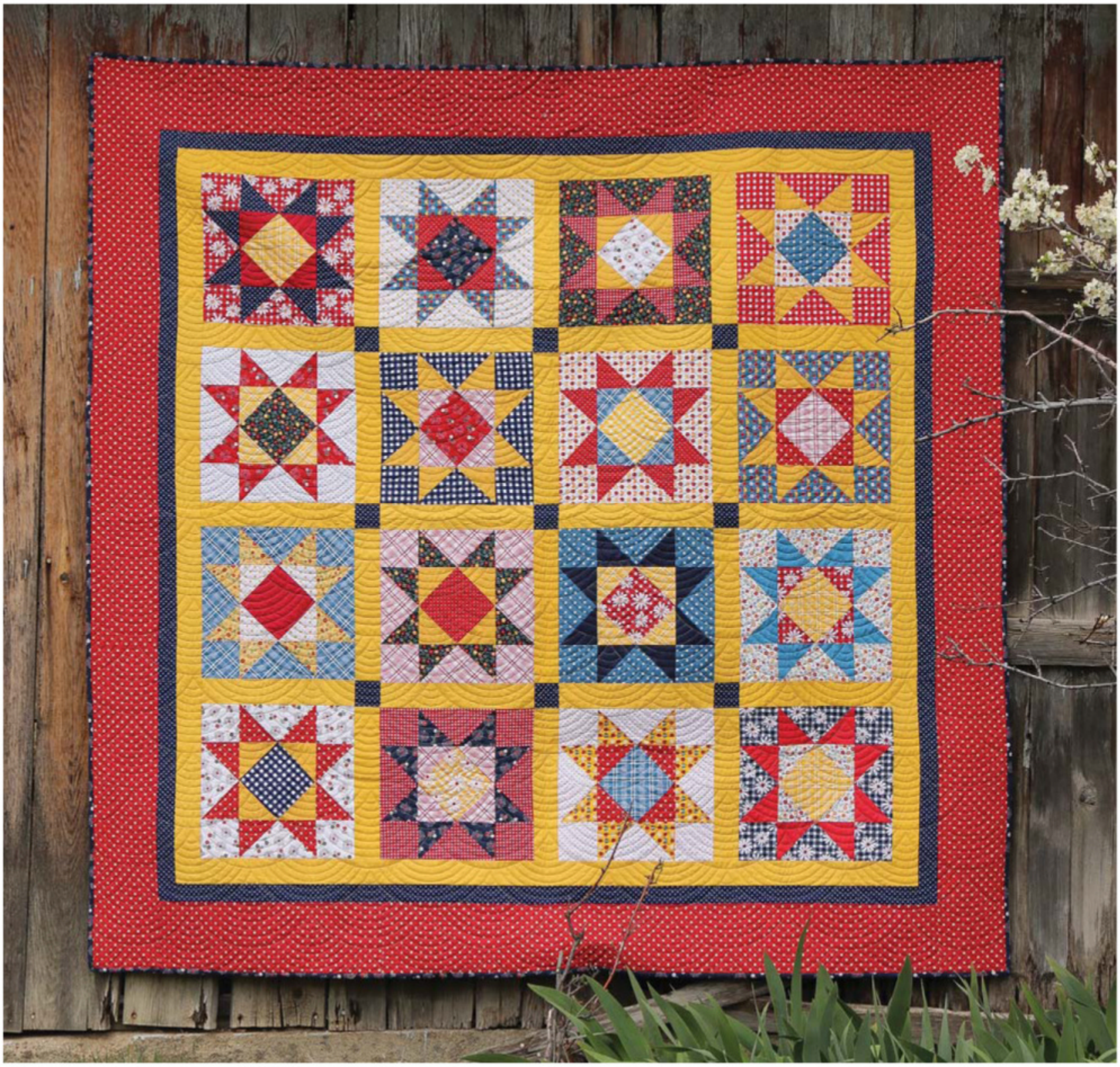
TRUNK SHOW with AMY SMART by BARBARA DELANEY



▲ Amy's version of Buggy Barn Heart Crazies, by The Buggy Barn, 40" x 54"

Color. Fabric. Memories. These are the things that inspire Amy Smart, prolific designer and creator of exquisite quilts, quilt patterns, and fabric lines.

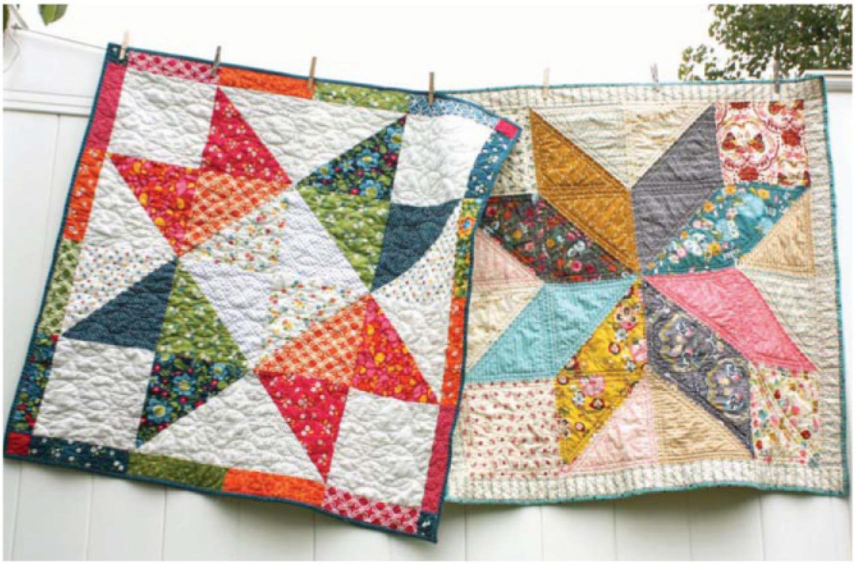
"Most of the time, I use fabric as my jumping-off place for a quilt design, trying to decide the best way to feature the prints and color palette," she said. Her red and white hearts quilt, made using the *Buggy Barn Heart Crazies* quilt pattern designed by *The Buggy Barn*, was made to showcase the variety of red and white printed fabrics. It was made using a Stack and Whack pattern that created blocks with a kaleidoscope effect. Instead of cutting patches individually, the fabric was laid in a stack and cut. Each triangle cut from the stack produced a set of identical patches that created the kaleidoscope effect for one block. She made it "for fun," but it has stood the test of time; she displays it every year.



▲ Gingham Girls Stars, 72" x 72"

Smart has often made quilts to help sell one of her fabric lines or a new pattern. She said a lot of those designs were quick and easy because she didn't always have time to invest in something more complex. But recently, she has turned to quilts that are more labor- and time-intensive, "heirloom-type projects." Her *Regent Street Union Jacks* quilt is a good example. "Making a quilt that is a little more time-consuming and using fabrics that I'd loved (and hoarded) for just the right project made it special. It's also a quilt with a lot of sentimental value because of the memories from my time living in England and my love of England to this day."

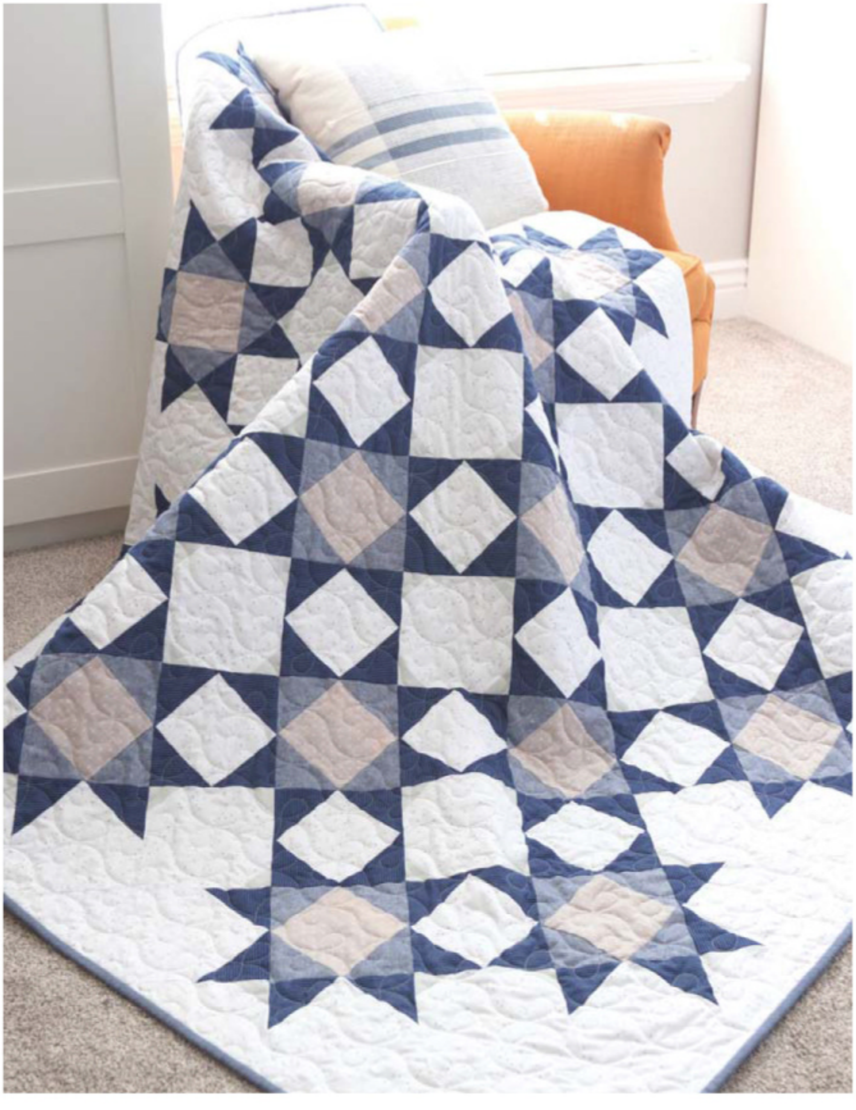
Smart enjoys making quilts that tell a story from her life. Another quilt with sentimental value is her *Gingham Girls Stars* quilt. The fabrics in this quilt are from her fabric line with the same name. Smart's mother made a lot of clothes for her young daughters from gingham, along with other household items, so these vintage-inspired fabrics hold a lot of fond memories. Smart said the visual interest of this quilt came from playing with a variety of color and fabric combinations in a very traditional star quilt block.



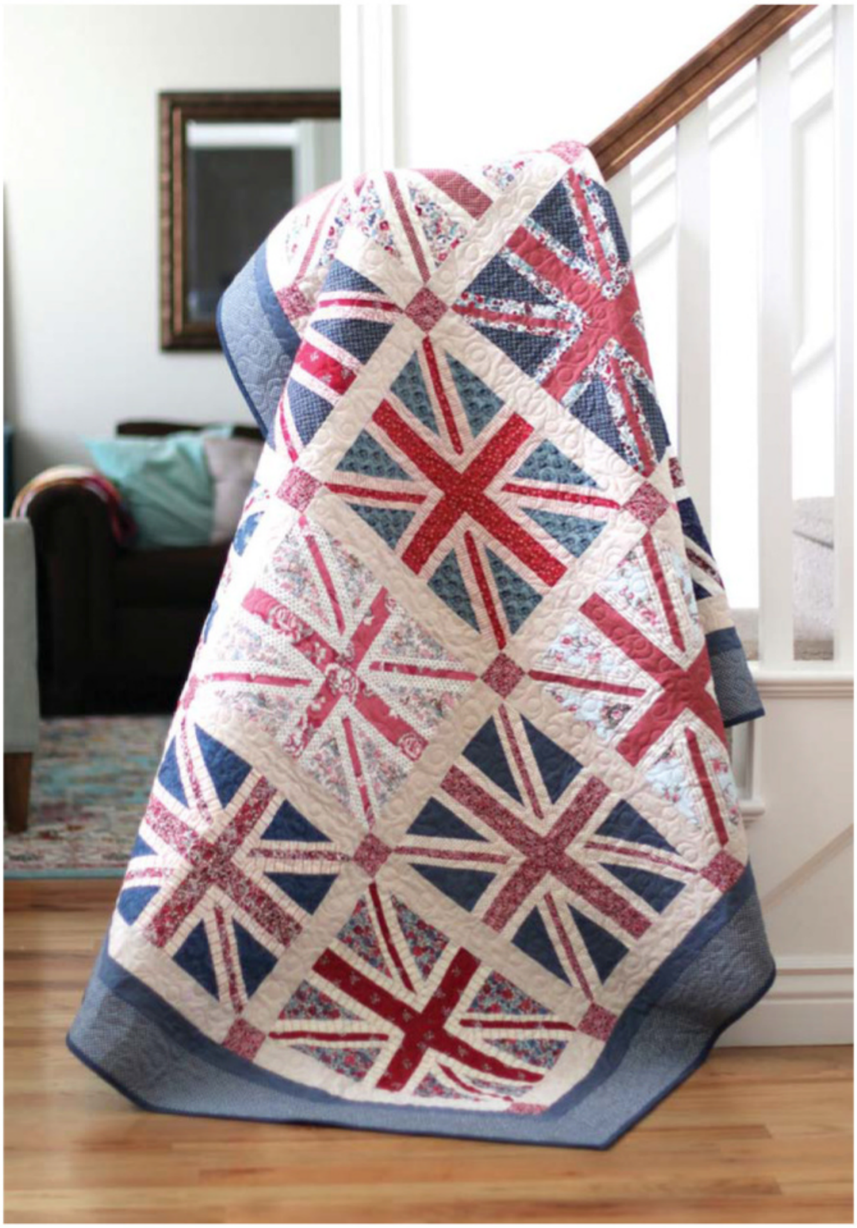
▲ Three Baby Star Quilt Variations, 40" × 40" (two shown)

Her modern blue and gray star quilt, made with her *Palace Court* pattern, is "a riff on a traditional star quilt." Changing the fabrics and color palette gave the quilt a whole new look. "Because I wanted a less scrappy, more contemporary version, this quilt was made with only four fabrics. I also went with fabric with texture to give the quilt some visual interest."

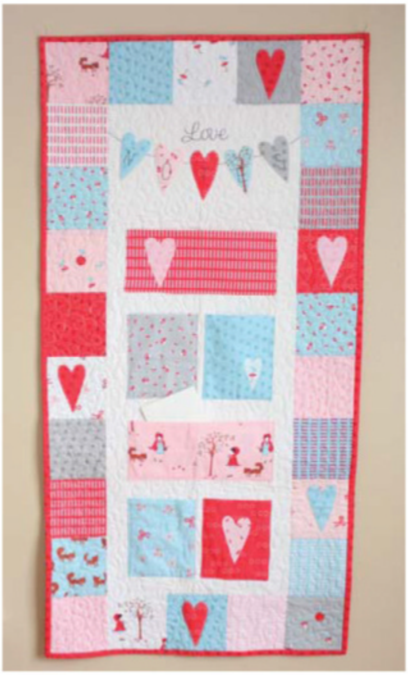
Smart loves discovering workarounds. Her favorite trick for making stars is the four-in-one Flying Geese method★. She prefers to use Flying Geese units for the star points because it eliminates a seam, reduces extra bulk, and leaves larger fabric sections intact. She especially loves that there is no wasted fabric with this method.



▲ Palace Court, 68" × 68"



▲ Regent Street Union Jacks, 66" x 80"



▲ Love Notes, 23" x 45½"

What has Smart learned along the way? She said using a scant ¼" seam when piecing works best in most situations and that a good pressing always makes a huge difference. But, most importantly, she has learned to let go of perfection. She encourages quilters "to give themselves grace when learning" and to slow down and enjoy the process.
Visit Amy at diaryofaquilter.com.

*Editor's note: Find step-by-step instructions for Quick-Pieced Flying Geese Units in the free Sew Easy™ Lessons ebook: www.quiltingdaily.com/category/videos/sew-easy/

Barbara Delany is a wordsmith, avid sewer and quilter, and the former managing editor at *Cloth Paper Scissors.* Barbara makes her home in Massachusetts.

INTERMEDIATE
3200 TV SERIES
EPISODE 3209

FINISHED SIZE: 60" x 70"

FINISHED BLOCKS: 42 (10") blocks

Starry Surprise

Frame a surprise inside each Pinwheel star by fussy cutting novelty prints. The "I Spy" design will delight anyone who curls up with this quilt!

designed and made by **MARY FONS** quilted by **EBONY LOVE**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 1¾ yards ***total*** assorted red prints for blocks
- 3⅜ yards ***total*** assorted cream prints for blocks
- 1⅛ yards ***total*** assorted dark prints for blocks
- ¾ yard ***total*** assorted novelty prints suited for fussy-cut block centers
- ¾ yard cream print for binding
- 4 yards backing fabric
- 68" × 78" batting

Fabric: Selected from designer's personal collection of assorted fabrics.

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

⧅ = **cut in half once diagonally**

⊠ = **cut in half twice diagonally**

FROM ASSORTED RED PRINTS, CUT:

- 42 sets of 2 matching squares 4⅞" cut ⧅ to make 42 sets of 4 matching triangles (A) (168 total)

FROM ASSORTED CREAM PRINTS, CUT:

- 42 sets of:
  - 1 square 5¼" cut ⊠ to make 4 triangles (B)
  - 4 matching rectangles 2½" x 4½" (C)

FROM ASSORTED DARK PRINTS, CUT:

- 42 squares 5¼" cut ⊠ to make 42 sets of 4 matching triangles (B) (168 total)

FROM ASSORTED NOVELTY PRINTS, FUSSY CUT:

- 42 squares 2½" (D)

FROM CREAM PRINT, CUT:

- 8 strips 2¼"–2½"-wide (as preferred) for binding

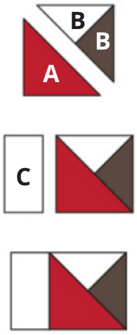
Watch videos of all of the Sew Easy™ techniques and download the FREE Sew Easy™ Lessons ebook:
www.quiltingdaily.com/category/videos/sew-easy/

ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

UNIT ASSEMBLY

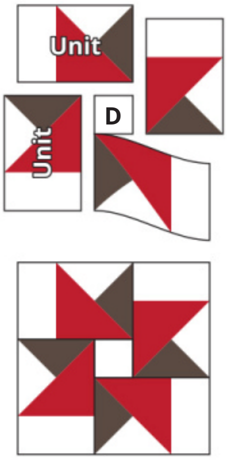
1. Lay out 1 assorted red print A, 1 assorted dark print B, and 1 *each* matching assorted cream print B and C, as shown in *Diagram I.*
2. Join to complete 1 unit. Make 42 sets of 4 matching units.



Unit
MAKE 42 sets of 4 matching
Diagram I

BLOCK ASSEMBLY

1. Referring to *Partial Seams* in *Sew Easy Lessons* and *Diagram II*, join 1 fussy-cut novelty print D to one unit, stopping about 1" from end as shown.
2. Add 3 remaining matching units, and finish partial seam as shown, to make 1 block. Make 42 blocks.



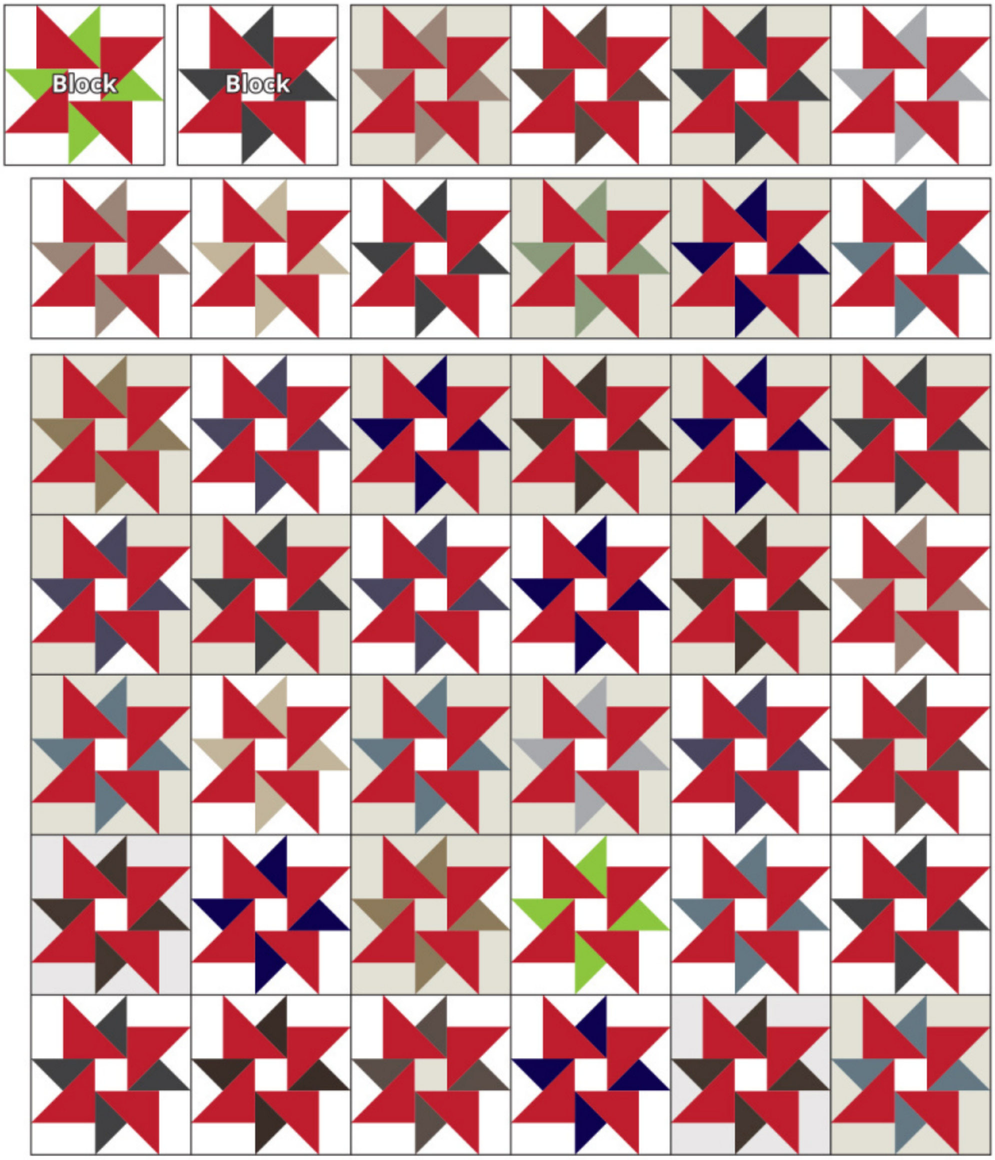
Block
MAKE 42
Diagram II

QUILT ASSEMBLY

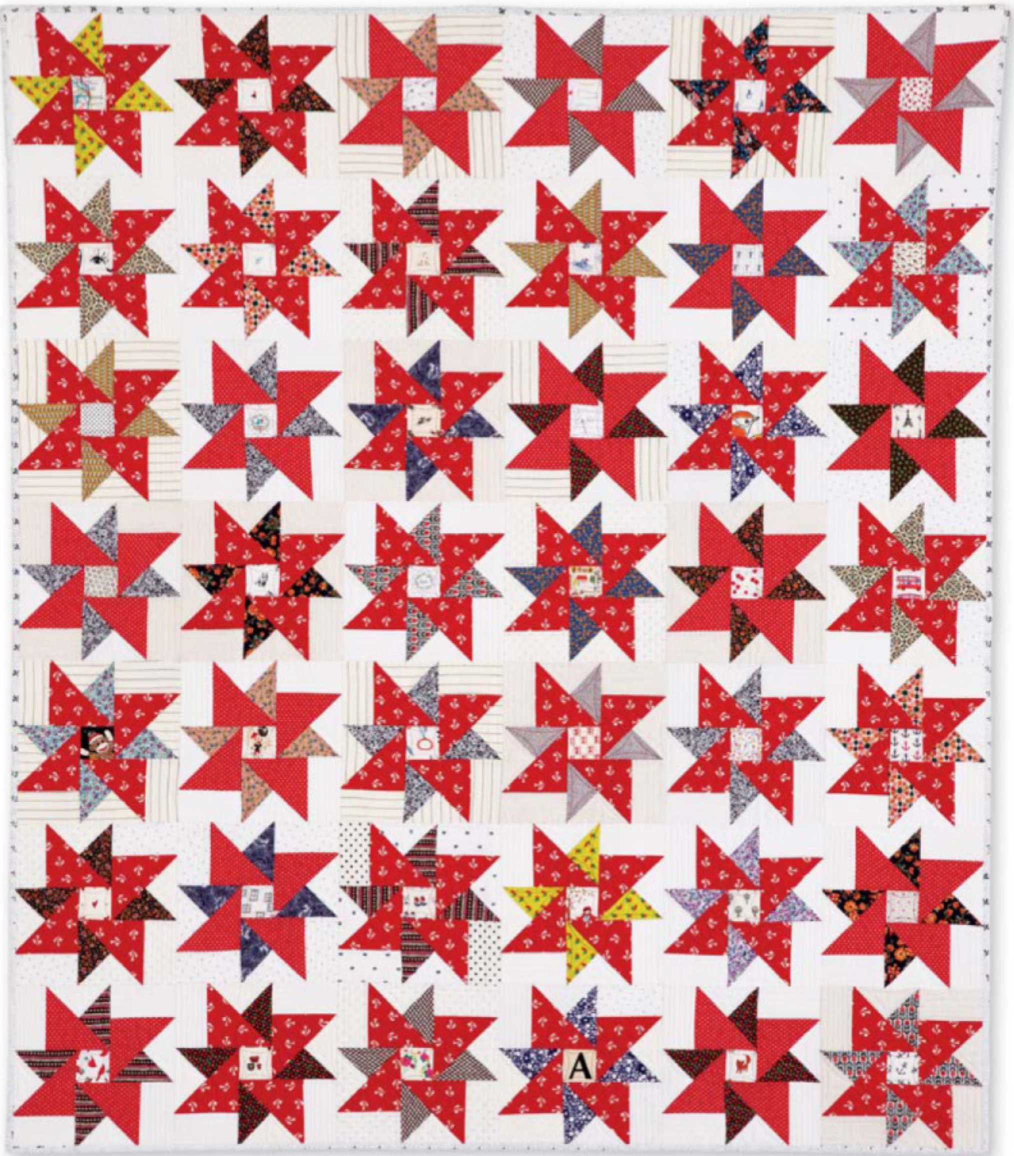
1. Join blocks into rows as shown in *Assembly Diagram*; join rows to complete the quilt top.

FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Ebony quilted loops in the red star points, curves in the dark and cream B's and novelty D's, and straight lines in the cream C's.
3. Bind the quilt. ◀


Block
Block

Assembly Diagram



MARY FONS

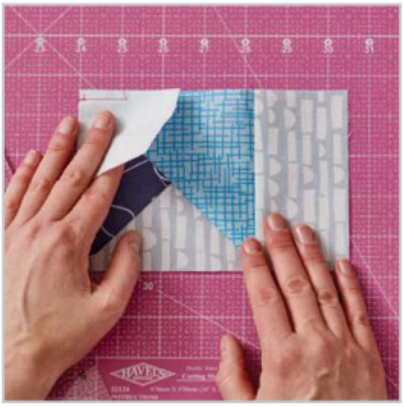
CHICAGO, ILLINOIS

Mary Fons is a writer, editor, and quiltmaker living and working in Chicago. She co-hosted the *Love of Quilting* TV series for five years, often alongside her mother, Marianne Fons. Mary lectures and teaches widely.

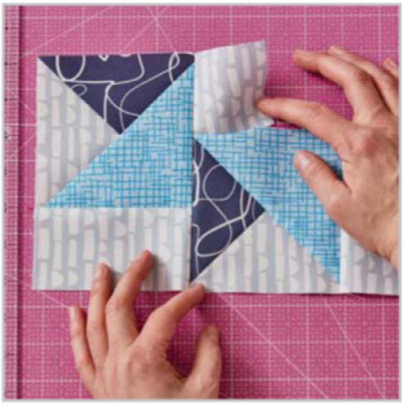
maryfons.com

SEW EASY™ Partial Seams

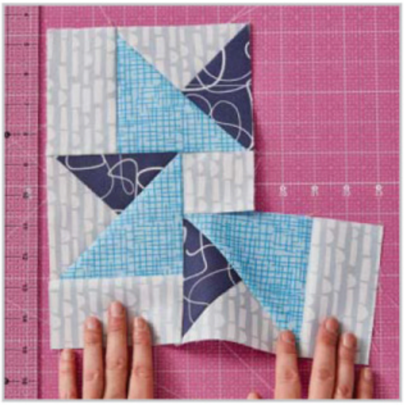
Some traditional blocks use this method to join patches and units around a central square.



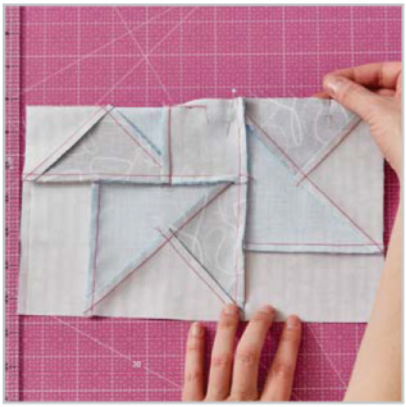
1. With right sides together, align corner edges of square and first unit as shown. Sew from center of square to left edge, creating a partial seam.



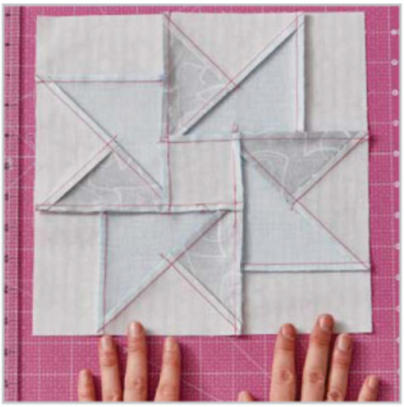
2. Working clockwise, join second unit, sewing entire length of seam. Press away from square.



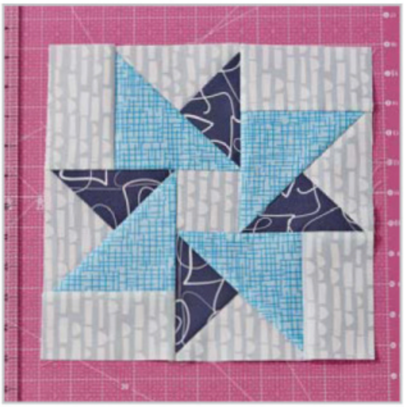
3. In same manner, join third unit.



4. To join fourth unit, fold block over to align edges of fourth unit with square and first unit, pinning in place.



5. Finish by sewing from partial seam to outside edge of block.



6. Press seam allowance away from center square to complete block.

Products used: Havel's Self-Healing Cutting Mat.
Fabrics from Garden Glory collection by Maja Ronnback and Abstract Collage collection by Ampersand, both for Paintbrush Studio Fabrics.

Watch this Sew Easy™ Lesson at QuiltingDaily.com/Sew-Easy-Partial-Seams

INTERMEDIATE

FINISHED SIZE:
74⅞" x 74⅞"

FINISHED BLOCKS:
25 (11⅜") blocks

PRECUT FRIENDLY!

Keeping It Real

Mark a special occasion by creating a timeless signature quilt.

designer and makers **UNKNOWN** quilted by **WAYNNA KERSHNER**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 2⅛ yards cream solid for blocks
- 1 fat eighth* ***each*** 25 assorted prints for blocks
- 2¼ yards pink solid for sashing
- ½ yard blue solid for cornerstones
- ¾ yard blue print for binding
- Fine tip Micron pen or water soluble marker
- Light-weight fusible interfacing
- Small embroidery hoop
- Embroidery needles
- Embroidery floss or perle cotton
- 7⅜ yards backing fabric
- 83" x 83" batting

*fat eighth = 9" x 20"

Fabric: Selected from original makers' personal collections of assorted fabrics

CUTTING

Measurements include ¼" seam allowances. Cut strips across WOF unless otherwise noted.

⧅ = cut in half once diagonally

FROM CREAM SOLID, CUT:

- 5 strips 3½"-wide, subcut:
  - 25 rectangles 3½" x 7½" (A)
- 12 strips 2⅞"-wide, subcut:
  - 150 squares 2⅞" cut ⧅ to make 300 triangles (E)
- 4 strips 2½"-wide, subcut:
  - 50 squares 2½" (B)
- 3 strips 2¼"-wide, subcut:
  - 50 squares 2¼" cut ⧅ to make 100 triangles (F)

FROM *EACH* OF 25 ASSORTED PRINTS, CUT:

- 3 strips 2½"-wide, subcut:
  - 2 rectangles 2½" x 6½" (C)
  - 6 rectangles 2½" x 4½" (D)
  - 2 squares 2½" (B)

FROM PINK SOLID, CUT:

- 14 strips 5"-wide, subcut:
  - 40 rectangles 5" x 11⅞" (G)

FROM BLUE SOLID, CUT:

- 2 strips 5"-wide, subcut:
  - 16 squares 5" (H)

FROM BLUE PRINT, CUT:

- 9 strips 2¼"–2½"-wide (as preferred) for binding

Watch videos of all of the Sew Easy™ techniques and download the FREE Sew Easy™ Lessons ebook:
www.quiltingdaily.com/category/videos/sew-easy/

SEW SMART™ TIP

Because a stretchy bias will be exposed on the outside edges of the blocks, we suggest stabilizing the cream solid with starch before cutting the E triangles. These edges will be stabilized once joined to the sashing strips.

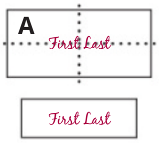
Clara Hiese
L E Taylor
Mary Grant

ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well. Handle all bias edges carefully to avoid distortion.

UNIT ASSEMBLY

1. Referring to *Diagram I*, fold cream solid A in half both ways and lightly crease. Use the folds as guides for centering the signature.
2. Using a light table and a fine tip Micron pen or water soluble marker, carefully trace a signature onto center of A as shown.
3. Hoop the marked square. Use 2 strands of the embroidery floss or perle cotton to outline stitch over the marked signature.
4. Center and trim embroidered cream A to 2½" x 6½" to complete the unit. Make 25 units total.

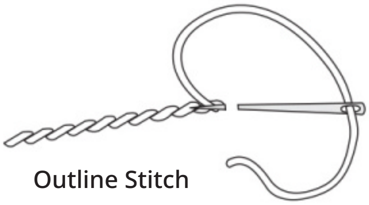


Unit

MAKE 25

Trim to 2½" x 6½"

Diagram I



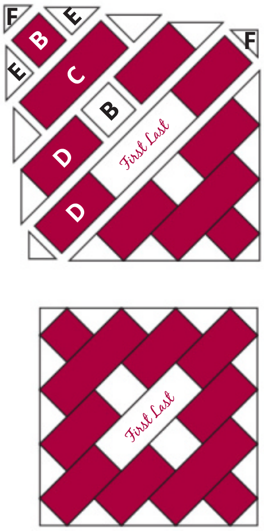
Outline Stitch

SEW SMART™ TIP

Iron a large piece of the fusible interfacing to the back of the cream solid A's for ease of hooping and to stabilize them for embroidery. That will also prevent floss on the back from showing through on the front.

BLOCK ASSEMBLY

1. Join 1 unit, 2 cream B's, a matched assorted print set of 2 B's, 2 C's, and 6 D's, 12 cream E's, and 4 cream F's to make block (*Diagram II*). Make 25 blocks total.



Block

MAKE 25

Diagram II

QUILT ASSEMBLY

1. Join blocks, pink solid G's, and blue solid H's into rows as show in the *Assembly Diagram*. Join rows to complete quilt center.

FINISHING

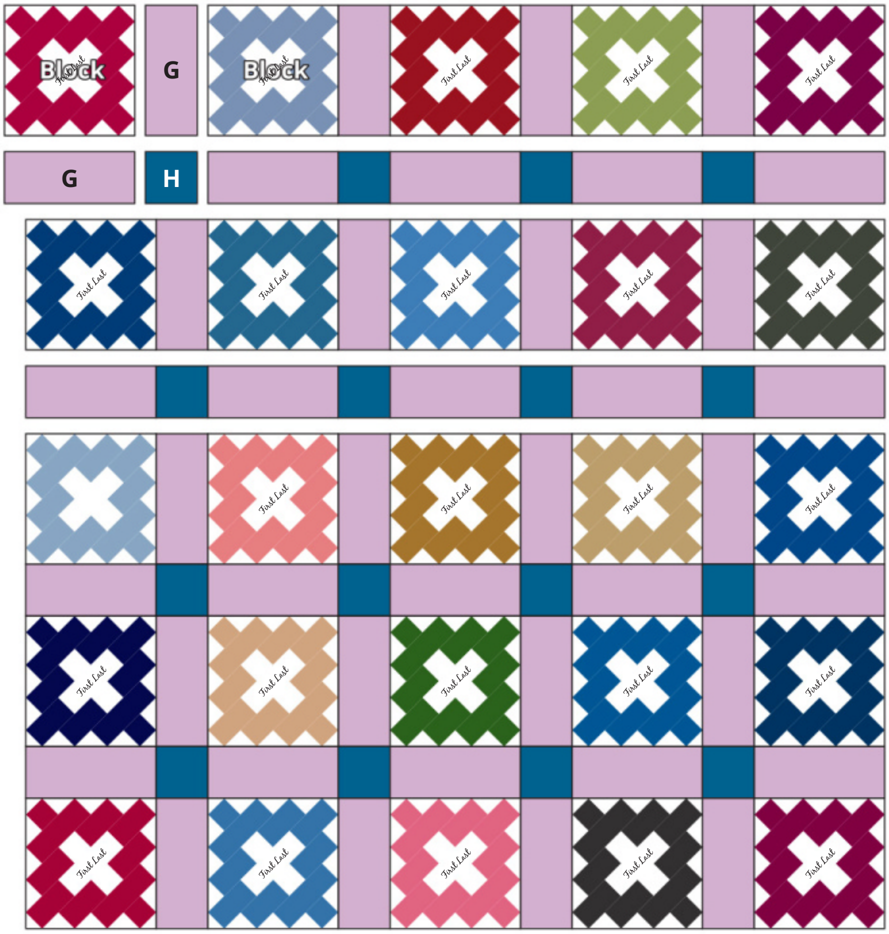
1. Layer and baste the backing, batting, and quilt top.
2. Waynna quilted diagonal crosshatching in the blocks, avoiding the center cream patches, feathers in the sashing, and a curl motif in the white squares above and below the signature patches and cornerstones.
3. Bind the quilt. ◂

Other Options for Adding Signatures

The names in this quilt were all hand-embroidered, but here are a couple of options:

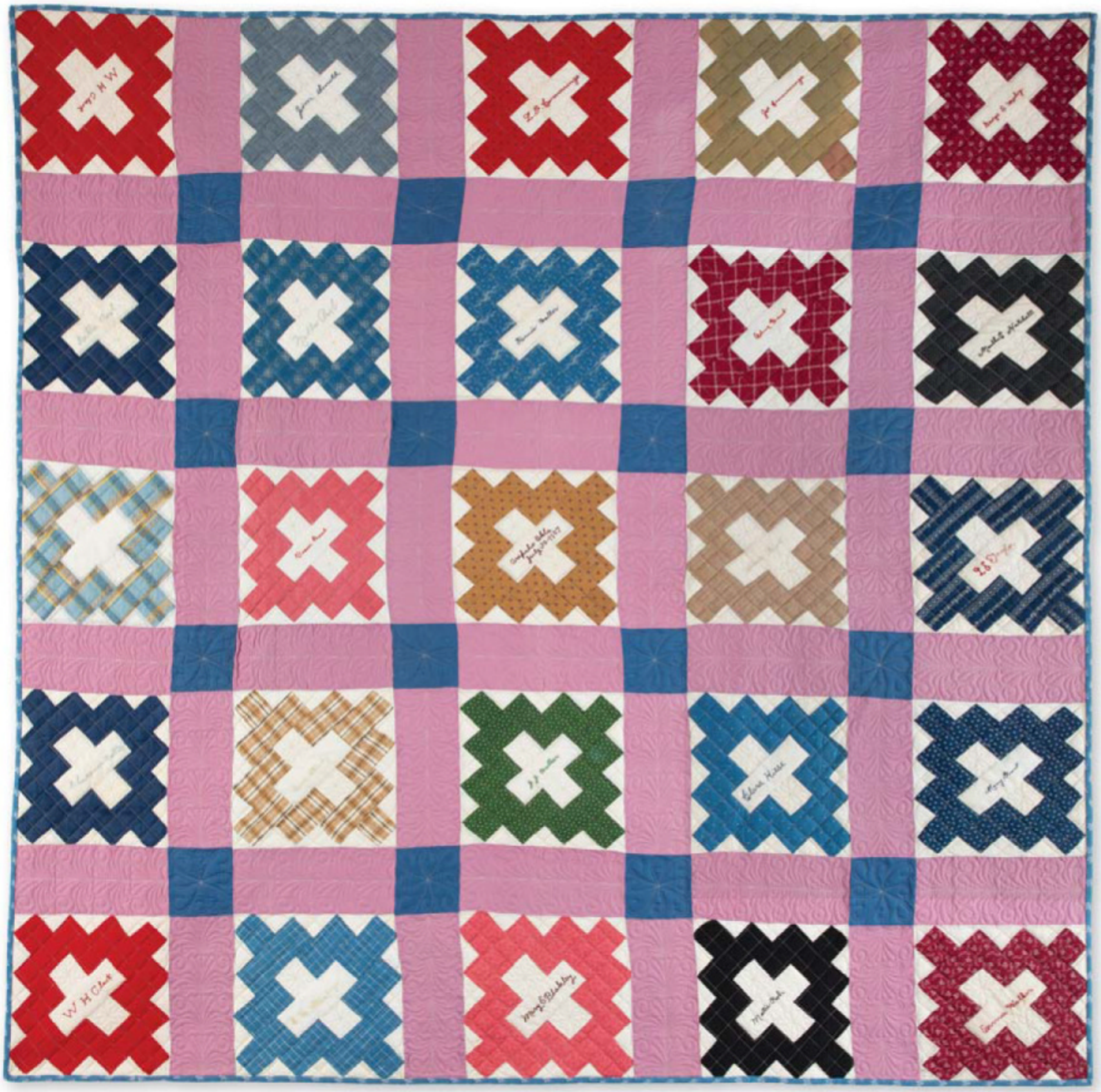
If you're a wizard with your embroidery machine, consider digitizing the signatures to stitch them out.

Or skip embroidery altogether and use permanent fabric markers to capture the signatures. For tips on this process, visit www.QuiltingDaily.com/completing-a-signature-quilt


Block
G
Block
G
H
First Last

Assembly Diagram

Clara Kiesse



WAYNNA KERSHNER

North East, Pennsylvania

Waynna Kershner is a Handi Quilter National Educator who was first exposed to quilts when her husband gifted her with two quilts he found at an antique shop for her birthday. Many years later, she took her first quilting class, and after making her second quilt, she knew she wanted to do her own quilting. A friend suggested that Waynna take a look at a quilting machine she saw at a county fair, and it was love at first grip when Waynna put her hands on the handlebars of an HQ Sixteen!

facebook.com/waynna.kershner

Reflections on Quilting an Antique Quilt Top

Waynna Kerschner

When I received this quilt top from Handi Quilter, I thought about it often, contemplating how to quilt it and the potential of a personal connection to names embroidered on two blocks. I knew it was a Signature Quilt when I selected it, but I did not take notice of the names embroidered until I was ready to quilt it.

That is when I saw it! The center block had "Arapaho, OK, 1907" embroidered. I started looking at all of the other names on the blocks and noticed there were two blocks with a familiar last name: Clark. This is where it got exciting for me! I have several family members from Oklahoma, some with the last name Clark, who lived within 100 miles of Arapaho, Oklahoma. Could these Clarks be distant family members? I contacted my Aunt, W. Clark, who has been doing family genealogy research for several years, to ask her if these Clarks might be related. As it turned out, we could not confirm any relationship to the Clarks whose names appear in a couple of the blocks.

Back to the quilt! My initial thoughts were that this quilt was pieced in 1907. By whom? Who were the people whose names were embroidered onto the blocks? What was the event? Was it a church group? Was the quilt made to memorialize a specific date in Arapaho, Oklahoma's history? Do the names represent all family members? Why was this quilt top put together?

My curiosity to confirm the quilt's date drove me to take it to a friend and local quilt appraiser. While the appraiser was surprised at how the fabric colors were as bright as they were, suggesting that the quilt top was stored away from the sun's view, it was confirmed that the fabrics and the embroidery do, in fact, date back to circa 1907. That was exciting to hear! The appraiser also confirmed the name of the block pattern as Chimney Sweep.

The quilt features 25 signature blocks, each hand-pieced and hand-embroidered; the top was assembled by machine. I faced several challenges quilting this top. As expected in a quilt top this old, it had a few stains, a couple of seams to close, extra fullness in most of the blocks, and a couple of tiny holes. Background fabrics in some blocks were very delicate, and I was concerned that the quilting process might damage them, so I fused a lightweight stabilizer behind those blocks.

I decided to call this quilt "Keeping it Real." I thought a lot about how the original makers may have quilted it and wanted to honor them to that end. However, I decided to use my Pro-Stitcher robotics system to do the quilting because I knew I would need both hands free to massage the quilt blocks, sashing, and cornerstones as I quilted it. Do you think any of the original makers would have thought it would come to this? Robotics! I smile.

The pattern I used in the signature blocks is called Trim Background Grid and Frame Large_4169 by Anita Shackelford. This pattern allowed me to crop out the center signature patches, as I did not want to stitch over the names. I do not typically mind stitching over embroidered work on quilts—with the correct thread, of course—but I somehow felt it to be disrespectful to the people whose names are in the blocks, in this case. I also think that a crosshatch pattern is timeless.

For the sashings, I decided to continue with another timeless pattern: feathers, but with a curl to add a little modern flair. I chose the pattern called Wings border p2p 1 curl_2004, designed by Nancy Haacke. I chose Hooks Block, a Pro-Stitcher pattern, to continue with the curl motif in the cornerstones.

I kept the thread all one color and used So Fine, a 50-weight thread by Superior Threads, in both the top and bobbin.

I used two layers of batting: Pellon 80/20 cotton/poly blend as a first layer to give the quilt some stability, and Hobbs 80/20 cotton/wool blend for the top layer to give the quilting some pop.

The backing fabric is a 108"–wide backing from Connecting Threads, which I pre-washed before quilting, and the binding is a Washed Goods fabric from the Harriet Hargrave collection.

One block does not have a name. Was it just an extra block made so there would be enough blocks to assemble the quilt? Or did something happen to one of the makers, and they put the block in anyway? More questions to ponder.

This quilt top and the process of quilting it has taken me on a journey that has been challenging, inspiring, and introspective! Many of my questions remain unanswered, but they have been fun to ponder! May we always honor those makers who came before us and cherish their works of love!

STUMBLING BLOCKS

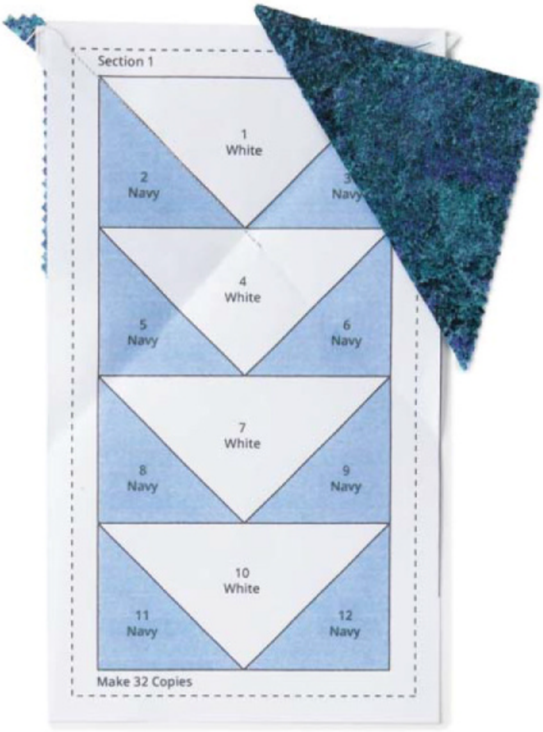
Practical Answers to Frequently Asked Questions

by EILEEN FOWLER

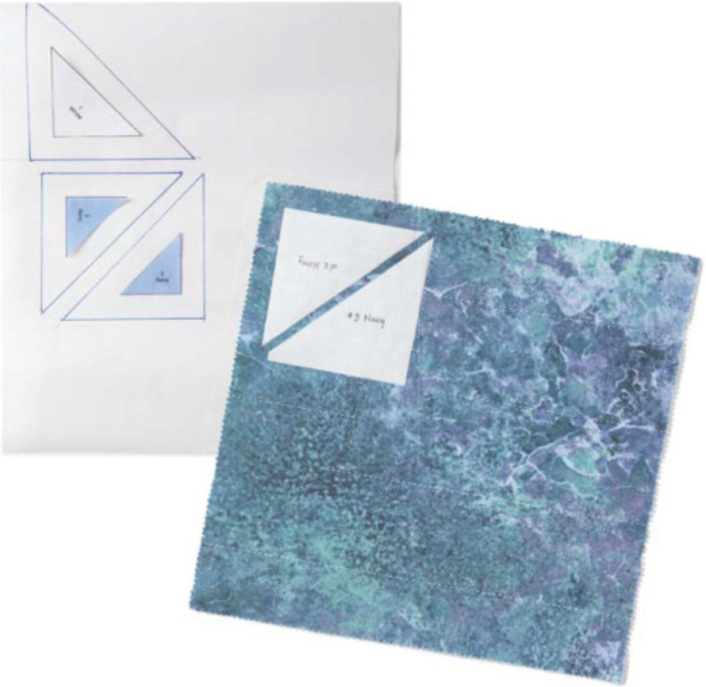
Q: I don’t see patch sizes for the foundation piecing. How do I determine what size to cut these?

A: In patterns where blocks have unusual shapes with sharp points and angles, paper foundation piecing is definitely the way to go. But determining the patch sizes can be a bit of a guessing game. You should cut patches at least 1" larger than the corresponding area on the foundation section. But if you are still struggling with this task, here are some suggestions:

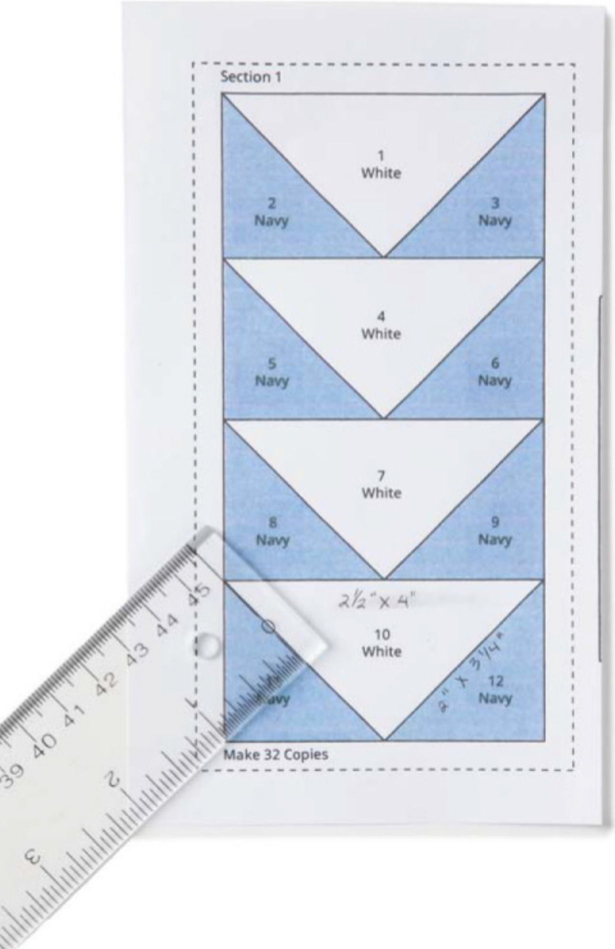
Improvisational: Eyeball the size and randomly whack off a larger piece of fabric approximately the same shape. (Not recommended—unless you are an experienced paper foundation piecer or maybe need just a tiny patch.)



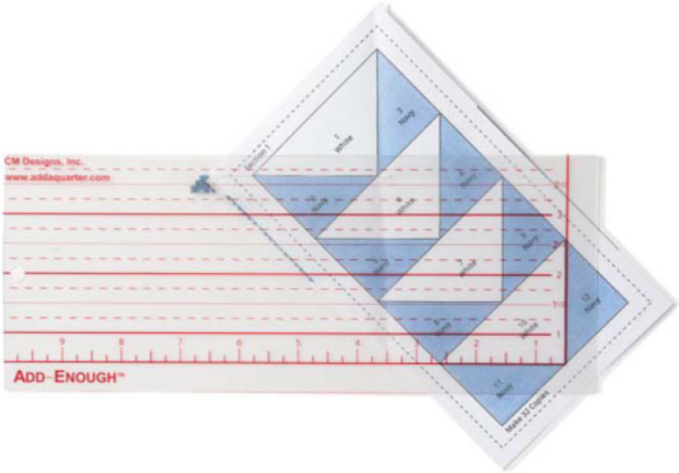
Templates: Make an extra copy of the foundation section to create templates. Cut out each patch area from the foundation copy. On the non-wax side of freezer paper, trace around the first patch shape, then draw lines ½" away from the traced lines along each side. Repeat for all patches, then cut the freezer paper along the outside drawn lines. This method will give you the right size and shape templates—and can be useful for fussy cutting your patches. The beauty of using freezer paper for the template is that it can be ironed to the *wrong* side of your fabric to help hold it in place for cutting. Plus, it can be reused multiple times. As you make your templates, write the patch numbers and fabric descriptions on the freezer paper.



Measuring: Make one extra copy of the foundation as your master. To cut patches without weird angles, use a ruler to measure along the seamline, plus from the seamline to the widest point perpendicular to the seamline—then add 1" to each of those measurements. Write the dimensions on your master copy. This method can be tricky, so we suggest making one test foundation section first to be sure the patch sizes work well. If you come up a little short or too large, re-measure and change any dimension on your master.


Section 1
1
White
2
Navy
3
Navy
4
White
5
Navy
6
Navy
7
White
8
Navy
9
Navy
2½" x 4"
10
White
2" x 3¼"
12
Navy
Make 32 Copies

Tool: Consider a handy tool from CM Designs. Similar to the previous method, the Add-Enough™ ruler is specifically designed to measure patch sizes for paper foundation piecing.
Check it out at cmdesignsonline.com.


CM Designs, Inc.
www.addaquarter.com
ADD-ENOUGH™

Give these methods a try to find one that works best for you!

INTERMEDIATE

FINISHED SIZE: 60½" x 87"

FINISHED BLOCKS: 30 (7½ x 15") blocks

Part 3 of 3

Dwellings

Construct your own colorful neighborhood, one house at a time.

designed and made by **JOANIE HOLTON** quilted by **SHERI ZALAR**

PLANNING YOUR SERIES QUILT

Enjoy a leisurely stroll through Joanie Holton's *Dwellings*, a series quilt presented in three parts.

This striking quilt has a fun variety of house blocks, all made from a colorful array of solids. To simplify the design, we use assorted solid grays for all roofs and chimneys, and assorted color solids for the houses, windows, and doors. For your neighborhood, feel free to change it up and drop in other colors for the roofs, or use gray for some windows and doors, as Joanie did.

Part One in *Love of Quilting*'s September/October 2022 issue included fabric requirements and instructions for house blocks M–R.

Part Two in our November/December 2022 issue included cutting and instructions for house blocks S–W.

In this issue, the series wraps up with cutting and instructions for blocks X, Y, and Z, as well as quilt top assembly and finishing steps.

Fabric: Various solids and Hometown, all from Tilda Fabrics

FOR BLOCK X

Instructions are for 2 block X's.

CUTTING

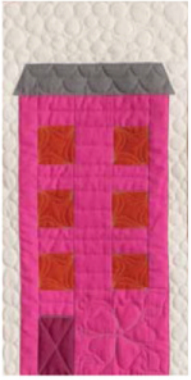
Measurements include ¼" seam allowances. Patterns for foundations are included. Cut foundation patches at least 1" larger than the corresponding foundation area.

FROM ASSORTED GRAY SOLIDS, CUT:

- Foundation patches for roofs

FROM CREAM SOLID, CUT:

- 1 strip 3"-wide, subcut:
  - 2 rectangles 3" x 8" (H)
  - 1 rectangle 1¼" x 11¾" (G)
- 1 strip 1¼"-wide, subcut:
  - 3 rectangles 1¼" x 11¾" (G)
- Foundation patches



Block X

FROM *EACH* OF 2 ASSORTED COLOR SOLIDS FOR HOUSES, CUT:

- 1 rectangle 2" x 11¾" (E)
- 1 rectangle 2" x 4" (F)
- 2 rectangles 1¾" x 2" (B)
- 5 rectangles 1½" x 2" (C)
- 2 rectangles 1¼" x 11¾" (G)

FROM OTHER ASSORTED COLOR SOLIDS, CUT:

- 2 rectangles 2" x 3" (D) for doors
- 12 squares 2" (A) for windows

SEW SMART™ **TIP**

We recommend labeling patches with block/patch letters to keep things in order.

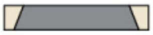
ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

SECTIONS ASSEMBLY

1. Make 2 copies of foundation section 12.

2. Refer to *Paper Foundation Piecing* in *Sew Easy Lessons*, *Diagram I*, and foundation section 12 for color placement. Piece foundation section 12 in numerical order, pressing and trimming after each patch addition. Make 2 section 12's total.



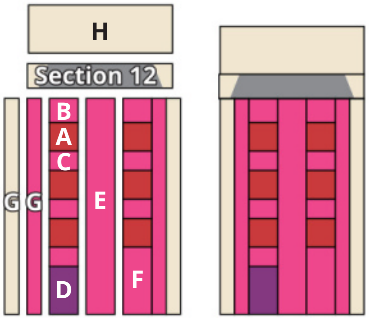
Section 12
MAKE 2

Diagram I

BLOCKS ASSEMBLY

3. Lay out 1 cream solid H, 1 section 12, 2 cream G's, 6 color A's, 1 color D, plus a matching color set with 2 B's, 5 C's, 2 G's, and 1 each of E and F patches as shown in *Diagram II*.

4. Join section and patches to complete 1 block X. Make 2 block X's total.



Block X
MAKE 2
Diagram II

FOR BLOCK Y

Instructions are for 2 block Y's.

CUTTING

Measurements include ¼" seam allowances. Patterns for foundations are included. Cut foundation patches at least 1" larger than the corresponding foundation area.

FROM ASSORTED GRAY SOLIDS, CUT:

- 2 rectangles 1" x 3" (J)
- Foundation patches for roofs

FROM CREAM SOLID, CUT:

- 2 rectangles 2½" x 3" (I)
- Foundation patches

FROM *EACH* OF 2 ASSORTED COLOR SOLIDS FOR HOUSES, CUT:

- 1 rectangle 5½" x 9½" (E)
- 1 rectangle 2½" x 3" (I)
- 2 rectangles 2" x 3" (C)
- 3 rectangles 1½" x 3" (D)
- 3 rectangle 1½" x 2" (B)
- 1 rectangle 1¼" x 2" (F)
- 1 rectangle 1" x 2" (H)
- Foundation patches

FROM OTHER ASSORTED COLOR SOLIDS, CUT:

- 2 rectangles 2" x 3" (C) for doors
- 6 squares 2" (A) for windows
- 2 rectangles 1¾" x 2" (G) for windows

Block Y

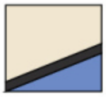
ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

SECTIONS ASSEMBLY

1. Make 2 copies of foundation section 13.

2. Refer to *Paper Foundation Piecing* in *Sew Easy Lessons*, *Diagram III*, and foundation section 13 for color placement. Piece foundation section in numerical order, pressing and trimming after each patch addition. Make 2 section 13's total.



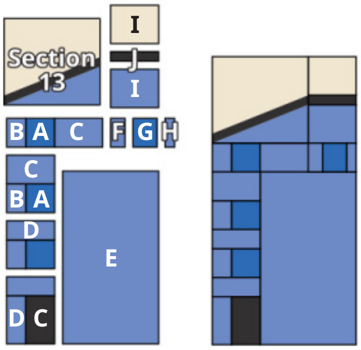
Section 13
MAKE 2

Diagram III

BLOCKS ASSEMBLY

3. Lay out 1 section 13, 1 cream I, 1 gray J, 3 color A's, 1 color C, 1 color G, plus a matching color set with 1 *each* of E, F, H, and I, 2 C's, and 3 each of B and D patches as shown in *Diagram IV*.

4. Join section and patches to complete 1 block Y. Make 2 block Y's total.



Block Y
MAKE 2
Diagram IV

FOR BLOCK Z

Instructions are for 2 block Z's.

CUTTING

Measurements include ¼" seam allowances. Patterns for foundations are included. Cut foundation patches at least 1" larger than the corresponding foundation area.

FROM ASSORTED GRAY SOLIDS, CUT:

- Foundation patches for chimneys and roofs

FROM CREAM SOLID, CUT:

- 1 strip 3½"–wide, subcut:
  - 2 rectangles 3½" x 4" (I)
  - 2 rectangles 2" x 15½" (J)
- Foundation patches

FROM *EACH* OF 2 ASSORTED COLOR SOLIDS FOR HOUSES, CUT:

- 1 rectangle 3½" x 8" for (G)
- 1 rectangle 2½" x 3¾" (C)
- 1 rectangle 2½" x 3½" for (E)
- 1 rectangle 2" x 3" (H)
- 1 rectangle 1¾" x 2½" (D)
- 1 rectangle 1½" x 8⅜" for (F)
- 4 rectangles 1" x 1¾" (B)

FROM OTHER ASSORTED COLOR SOLIDS, CUT:

- 2 rectangles 2" x 3" (H) for doors
- 4 rectangles 1½" x 1¾" (A) for windows

Block Z

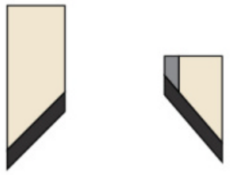
ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

SECTIONS ASSEMBLY

1. Make 2 copies *each* of foundation sections 14 and 15.

2. Refer to *Paper Foundation Piecing* in *Sew Easy Lessons*, *Diagram V*, and foundation sections for color placement. Piece foundation sections in numerical order, pressing and trimming after each patch addition. Make 2 *each* of section 14 and section 15 total.

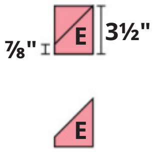


Section 14 MAKE 2 Section 15 MAKE 2

Diagram V

BLOCKS ASSEMBLY

3. Referring to *Diagram VI-A*, cut 1 color E from 2½" x 3½" rectangle as shown. Repeat to make 2 color E's total.



CUT 2

Diagram VI-A

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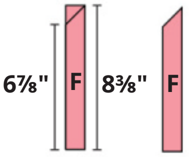
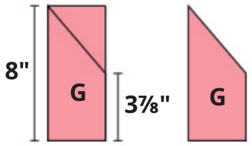
4. Cut 2 color F's from 1½" x 8⅜" rectangles as shown in *Diagram VI-B.*



CUT 2

Diagram VI-B

5. Cut 2 color G's from 3½" x 8" rectangles as shown in *Diagram VI-C.*

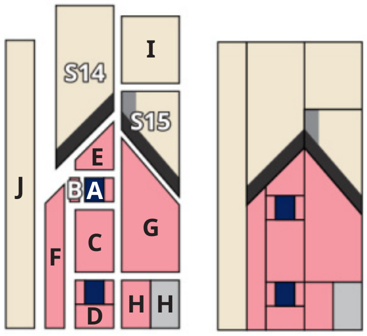


CUT 2

Diagram VI-C

6. Lay out 1 section 14, 1 section 15, 1 cream I, 1 cream J, 2 color A's, 1 color H, plus a matching color set with 1 *each* of C–H and 4 B patches as shown in *Diagram VII.*

7. Join sections and patches to complete 1 block Z. Make 2 block Z's total.



Block Z

MAKE 2

Diagram VII

QUILT ASSEMBLY

CUTTING

Measurements include ¼" seam allowances.

FROM DARK BROWN SOLID, CUT:

- 8 strips 1¼"-wide for border 1
- 13 strips 2"-wide, subcut:
  - 25 rectangles 2" x 15½" (A)
- 5 strips 1½"-wide, subcut:
  - 24 rectangles 1½" x 8" (B)

FROM MEDIUM BROWN SOLID, CUT:

- 1 strip 1½"-wide, subcut:
  - 20 rectangles 1½" x 2" (C)

FROM GOLD PRINT, CUT:

- 2 *lengthwise* strips 3¾"-wide for top and bottom border 2
- 6 *crosswise* strips 3¾"-wide for side border 2

FROM DARK TEAL SOLID, CUT:

- 9 strips 2¼"–2½"-wide (as preferred) for binding

ASSEMBLY

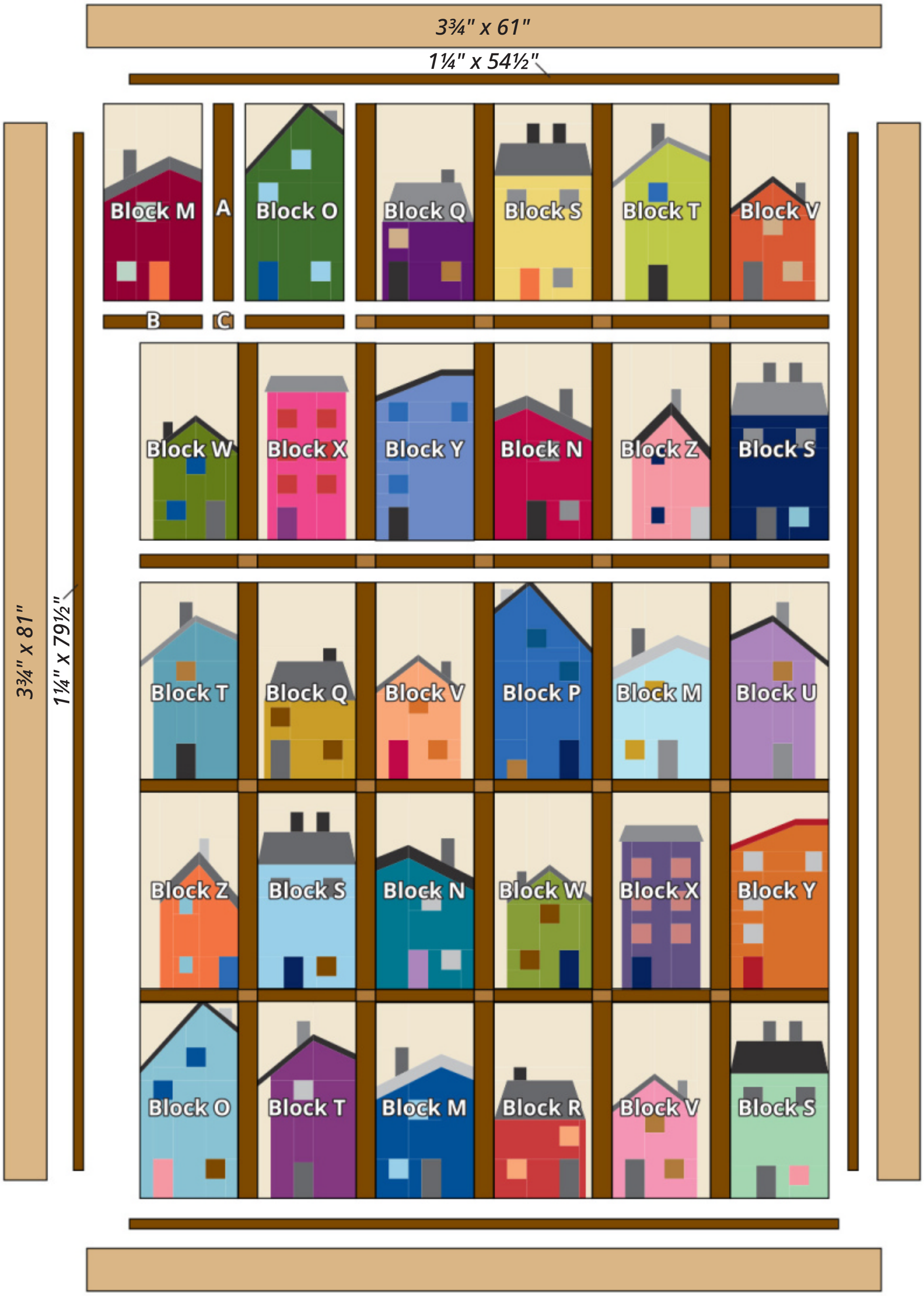
Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

1. Join blocks, dark brown solid A's, and medium brown solid C's into rows as shown in *Assembly Diagram*; join rows to complete the quilt center.
2. Join dark brown border 1 strips and cut to lengths shown in the *Assembly Diagram*. Matching centers and ends, add dark brown side border 1's to the quilt center. In the same manner, add dark brown top and bottom border 1's to quilt.
3. Join gold print side border 2 strips; cut gold side border 2 strips and gold top and bottom border 2 strips to lengths shown in the *Assembly Diagram*. Add gold border 2 strips to quilt top in the same way as border 1. Carefully remove foundation papers.

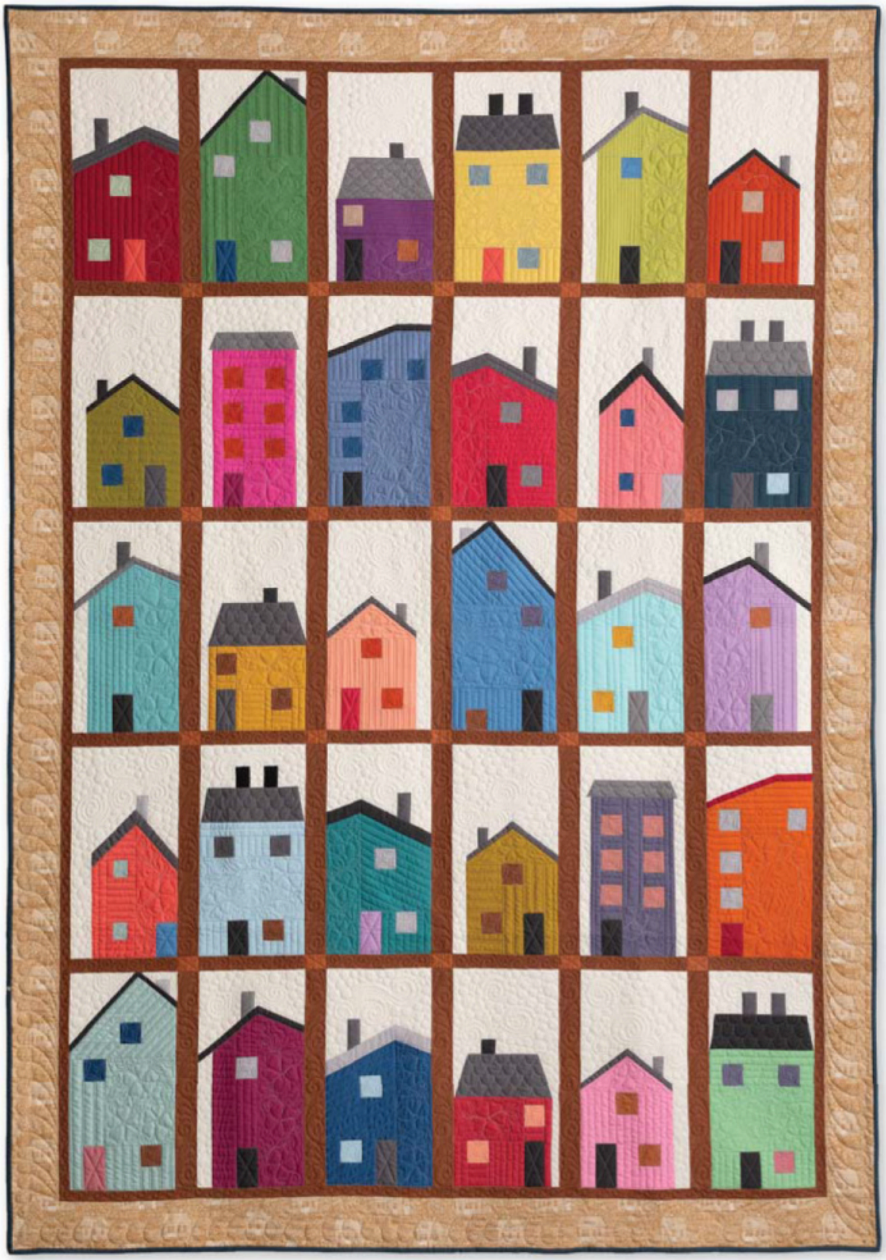
FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Refer to the quilt photos of Shari's custom machine quilting for inspiration.
3. Bind the quilt. ◀

End of Part 3


3¾" x 61"
1¼" x 54½"
Block M
A
Block O
Block Q
Block S
Block T
Block V
B
C
Block W
Block X
Block Y
Block N
Block Z
Block S
3¾" x 81"
1¼" x 79½"
Block T
Block Q
Block V
Block P
Block M
Block U
Block Z
Block S
Block N
Block W
Block X
Block Y
Block O
Block T
Block M
Block R
Block V
Block S

Assembly Diagram



JOANIE HOLTON

SAINT MICHAEL, MINNESOTA

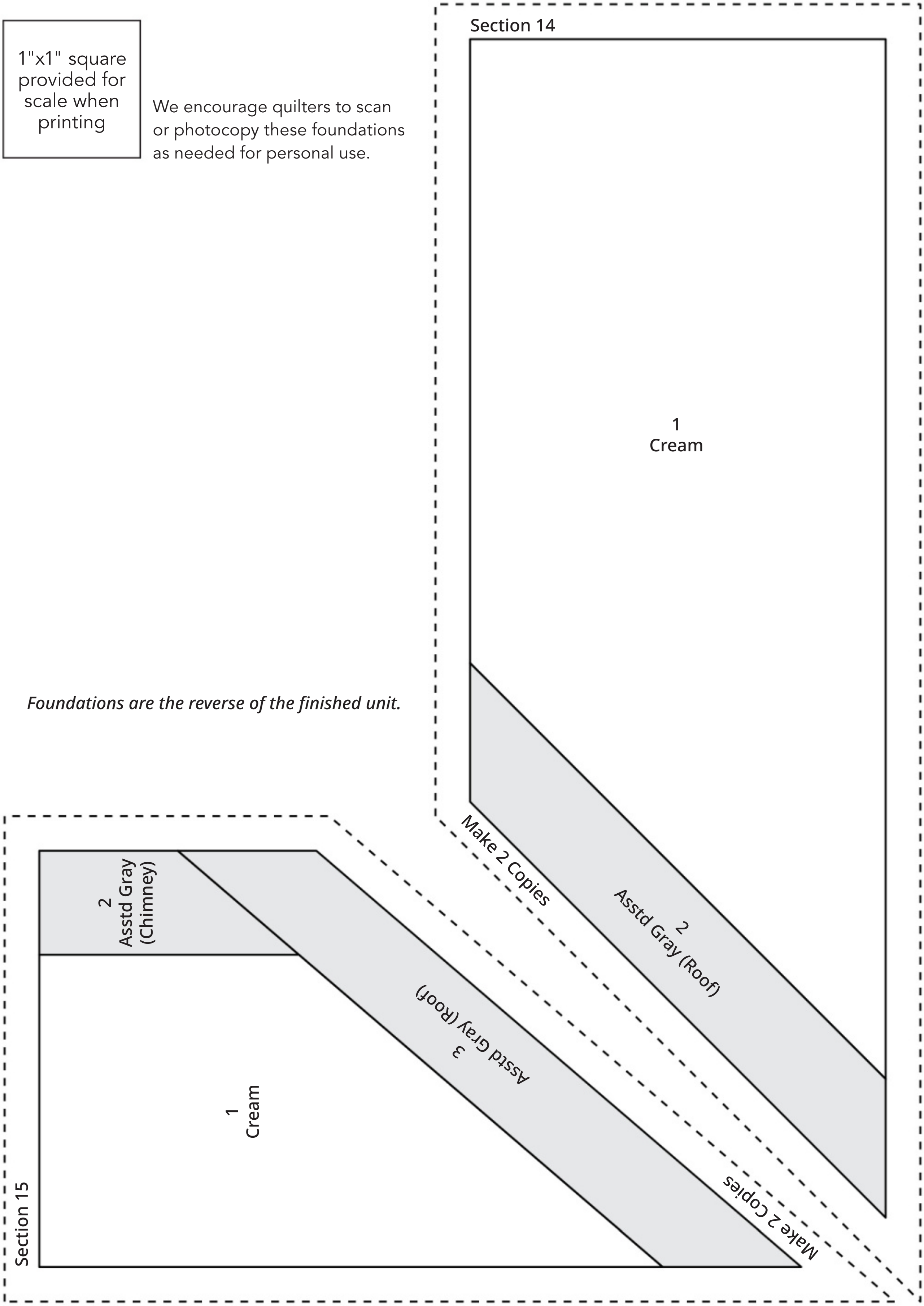
Joanie Holton's quilt was inspired by a clay set of houses in a shadow box. She says, "Growing up in a small town in West Central Minnesota, the houses all had their own feel and personality. We didn't have cookie cutter neighborhoods. It was a mix of small homes beside bigger houses to make for great neighborhoods!"

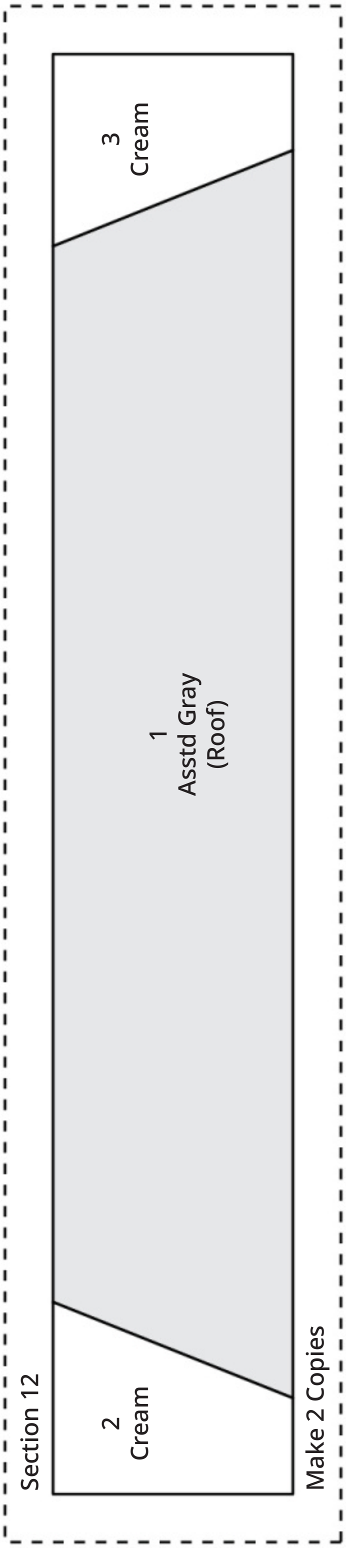
@joanielholton

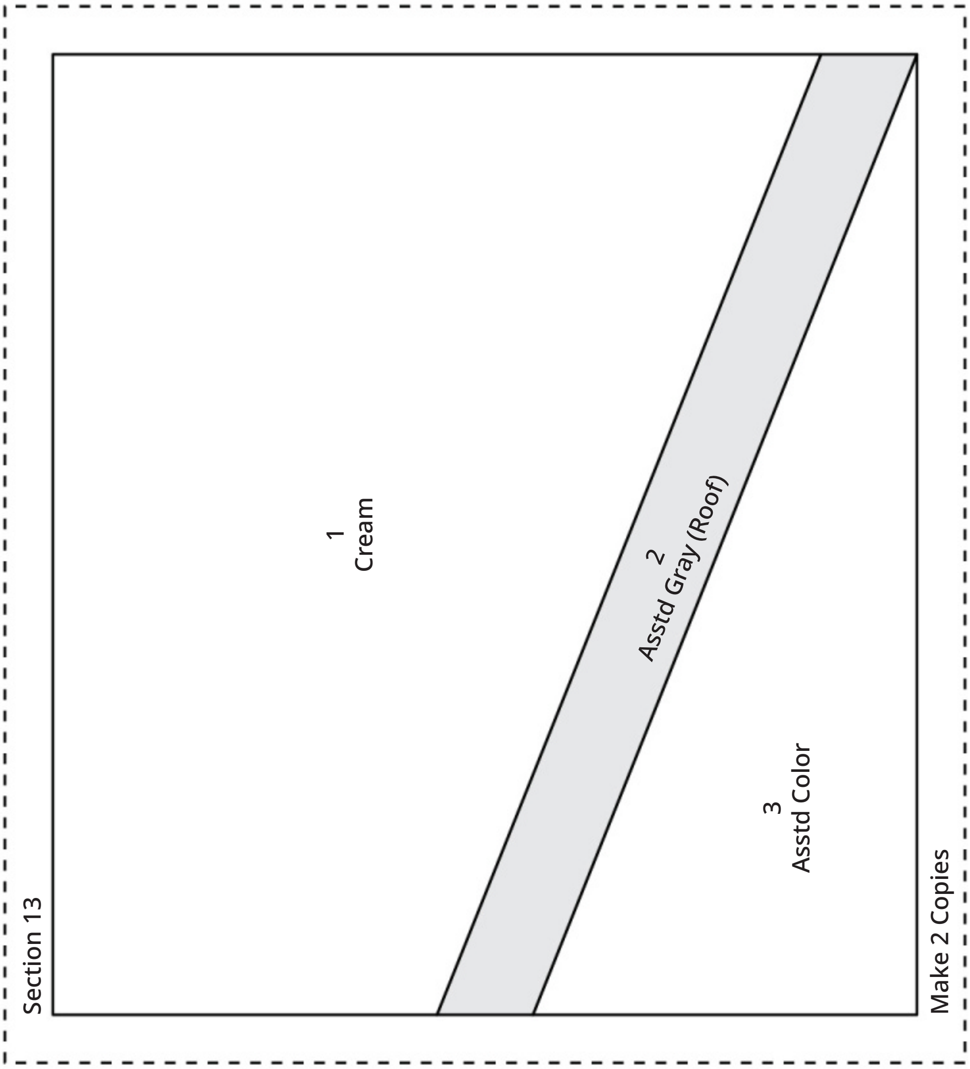
1"x1" square provided for scale when printing

We encourage quilters to scan or photocopy these foundations as needed for personal use.

Foundations are the reverse of the finished unit.


Section 14
1
Cream
2
Asstd Gray (Roof)
Make 2 Copies
Section 15
2
Asstd Gray
(Chimney)
1
Cream
3
Asstd Gray (Roof)
Make 2 Copies


3
Cream
1
Asstd Gray
(Roof)
2
Cream
Section 12
Make 2 Copies


1
Cream
2
Asstd Gray (Roof)
3
Asstd Color
Section 13
Make 2 Copies

Foundations are the reverse of the finished unit.

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scale when
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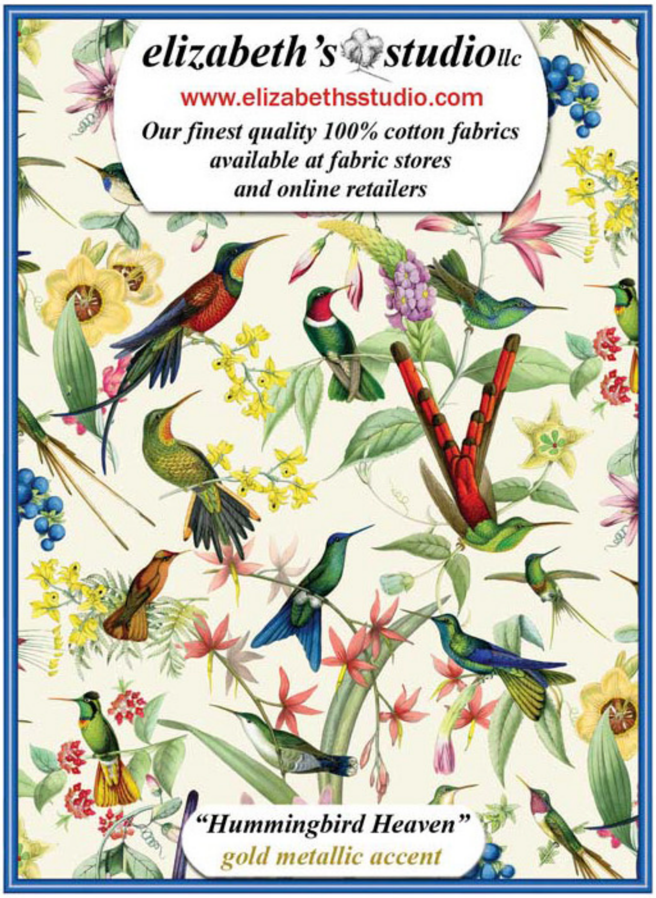

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FINISHED BLOCKS:
30 (12") blocks

Spinning Stars

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designed and made by **NANCY MAHONEY**

MATERIALS

Fabric yardage assumes 40" usable width of fabric (WOF) unless otherwise noted.

- 3⅝ yards ***total*** of assorted white prints for blocks
- 1½ yards ***total*** of assorted red prints for blocks
- 1½ yards ***total*** of assorted blue prints for blocks
- ½ yard of red stripe for border 1
- 1¾ yards of blue print for border 2 and binding
- 5⅜ yards backing fabric
- 77" × 89" batting

CUTTING

Measurements include ¼" seam allowances. Border strips are exact length needed. You may want to cut them longer to allow for piecing variations.

FROM ASSORTED WHITE PRINTS, CUT:

- 30 squares 7¾" (A)
- 60 rectangles 3½" × 6½" (C)
- 120 squares 3½" (B)

FROM ASSORTED RED PRINTS, CUT:

- 15 squares 7¾" (A)
- 60 squares 3½" (B)

FROM ASSORTED BLUE PRINTS, CUT:

- 15 squares 7¾" (A)
- 60 squares 3½" (B)

FROM RED STRIPE, CUT:

- 8 strips 1½"-wide for border 1

FROM BLUE PRINT, CUT:

- 8 strips 4"-wide for border 2
- 9 strips 2¼"–2½"-wide (as preferred) for binding

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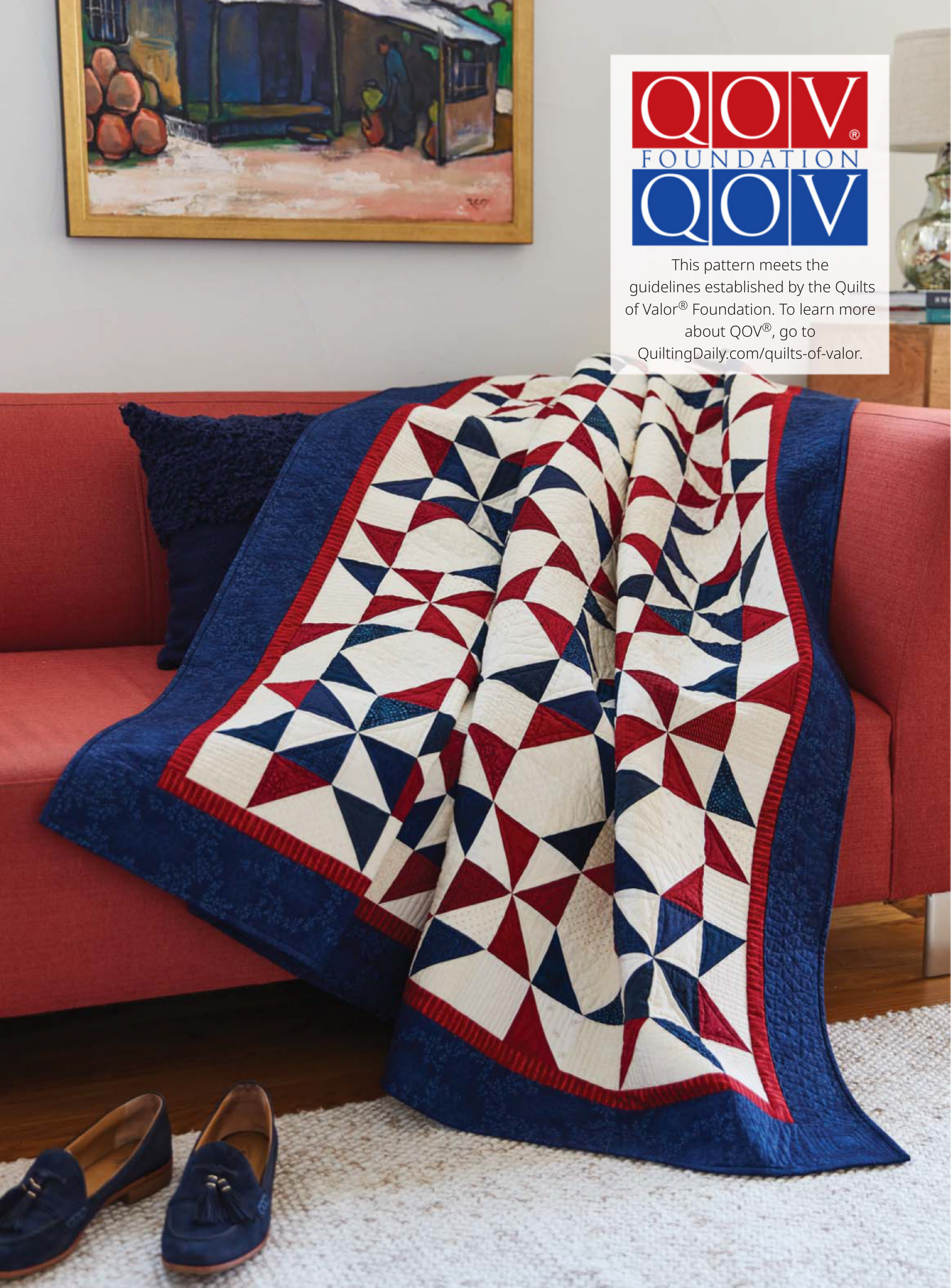

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FOUNDATION
QOV

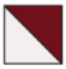
This pattern meets the guidelines established by the Quilts of Valor® Foundation. To learn more about QOV®, go to QuiltingDaily.com/quilts-of-valor.

ASSEMBLY

Use an accurate ¼" seam allowance throughout to ensure all elements of the quilt fit together well.

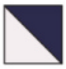
UNITS 1–2 ASSEMBLY

1. Referring to *8-at-a-Time Triangle-Squares* in *Sew Easy Lessons* and *Diagram I-A*, make 120 unit 1's using assorted white print and assorted red print A's.



Unit 1
MAKE 120
Diagram I-A

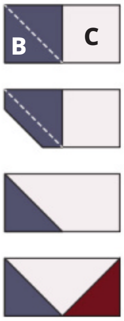
2. In the same manner, make 120 unit 2's using white and assorted blue print A's (*Diagram I-B*).



Unit 2
MAKE 120
Diagram I-B

UNIT 3 ASSEMBLY

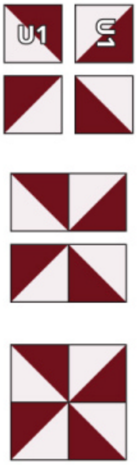
1. Referring to *Stitch-and-Flip Corners* in *Sew Easy Lessons* and *Diagram II,* place blue B on end of white C, right sides facing. Stitch diagonally as shown. Trim ¼" beyond stitching; press open to reveal triangle.
2. In the same way, join a red B to adjacent corner of the white C to complete 1 unit 3. Make 60 unit 3's total.



Unit 3
MAKE 60
Diagram II

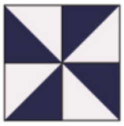
PINWHEELS 1–2 ASSEMBLY

1. Referring to *Diagram III-A*, lay out 4 unit 1's as shown.
2. Join to complete 1 Pinwheel 1. Make 15 Pinwheel 1's total.



Pinwheel 1
MAKE 15
Diagram III-A

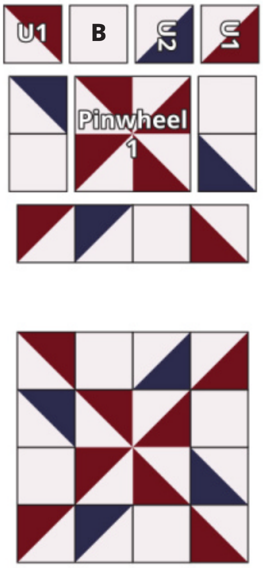
3. In the same way, join 4 unit 2's to make 1 Pinwheel 2. Make 15 Pinwheel 2's total (*Diagram III-B*).



Pinwheel 2
MAKE 15
Diagram III-B

BLOCK Y ASSEMBLY

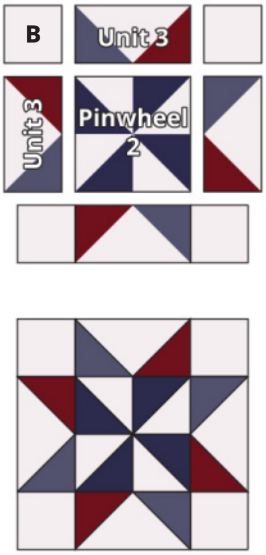
1. Lay out 4 unit 1's, 4 unit 2's, 1 Pinwheel 1, and 4 white B's, as shown in *Diagram IV*.
2. Join into rows; join rows to complete 1 block Y. Make 15 block Y's total.



Block Y
MAKE 15
Diagram IV

BLOCK Z ASSEMBLY

1. Lay out 1 Pinwheel 2, 4 unit 3's, and 4 white B's, as shown in *Diagram V*.
2. Join into rows; join rows to complete 1 block Z. Make 15 block Z's total.



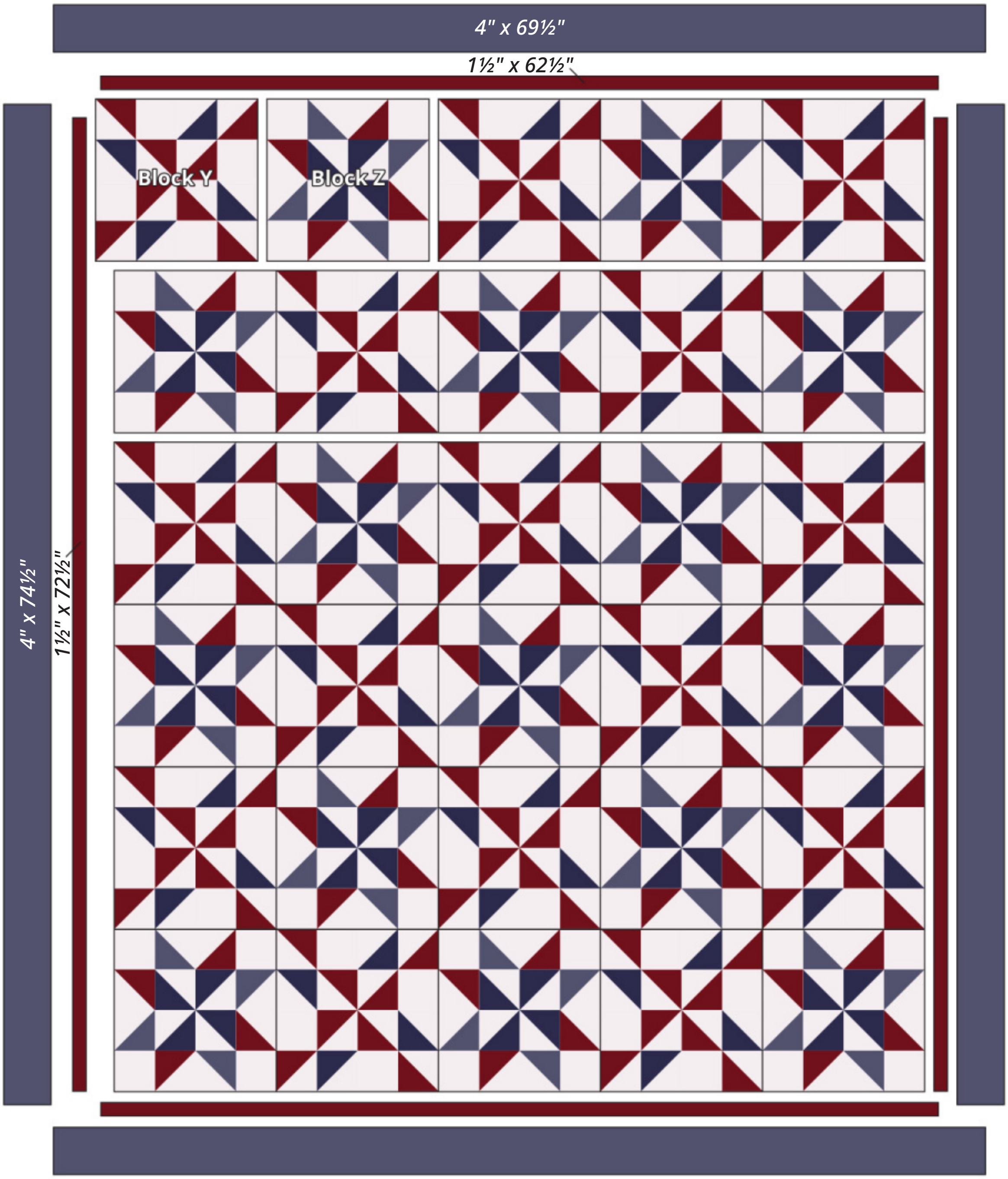
Block Z
MAKE 15
Diagram V

QUILT ASSEMBLY

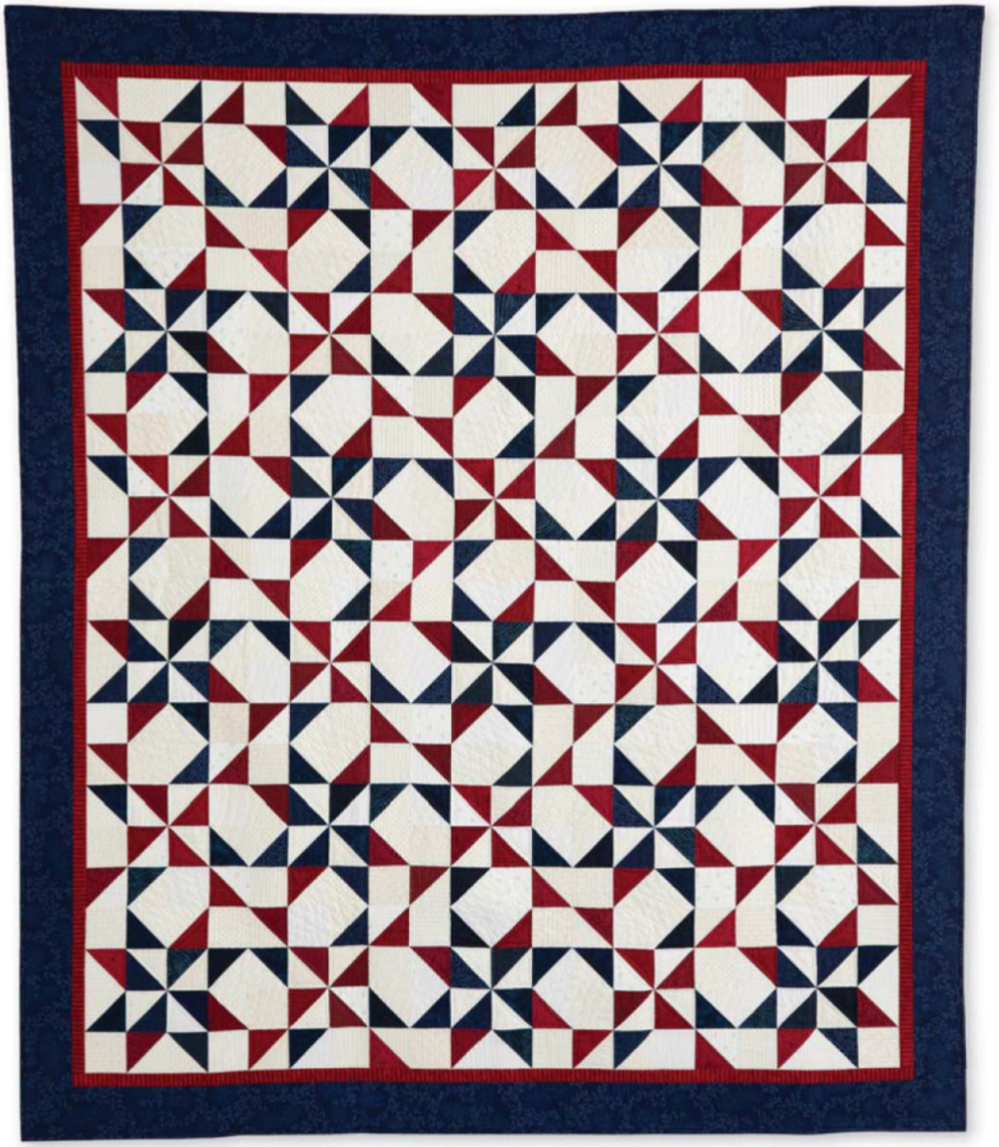
1. Join block Y's and block Z's into rows as shown in *Assembly Diagram*; join rows to complete the quilt center.
2. Join red stripe border 1 strips and cut to sizes shown in the *Assembly Diagram*.
3. Matching centers and ends, add red stripe side border 1's to the quilt center. In the same manner, add red stripe top and bottom border 1's to the quilt.
4. Repeat for blue print border 2.

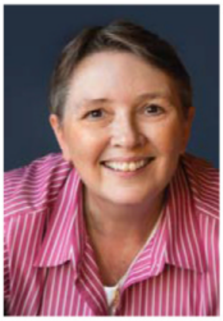
FINISHING

1. Layer and baste the backing, batting, and quilt top.
2. Nancy quilted curves in the Pinwheels and star points, and parallel lines in the cream background patches. She quilted border 1 in the ditch and loops in border 2.
3. Bind the quilt. ◂


4" x 69½"
1½" x 62½"
Block Y
Block Z
4" x 74½"
1½" x 72½"

Assembly Diagram





NANCY MAHONEY

Sparta, Georgia

Author, teacher, fabric designer, and award-winning quilt maker, Nancy Mahoney has been making quilts for more than twenty years. She enjoys combining traditional blocks and updated techniques to create dazzling quilts.

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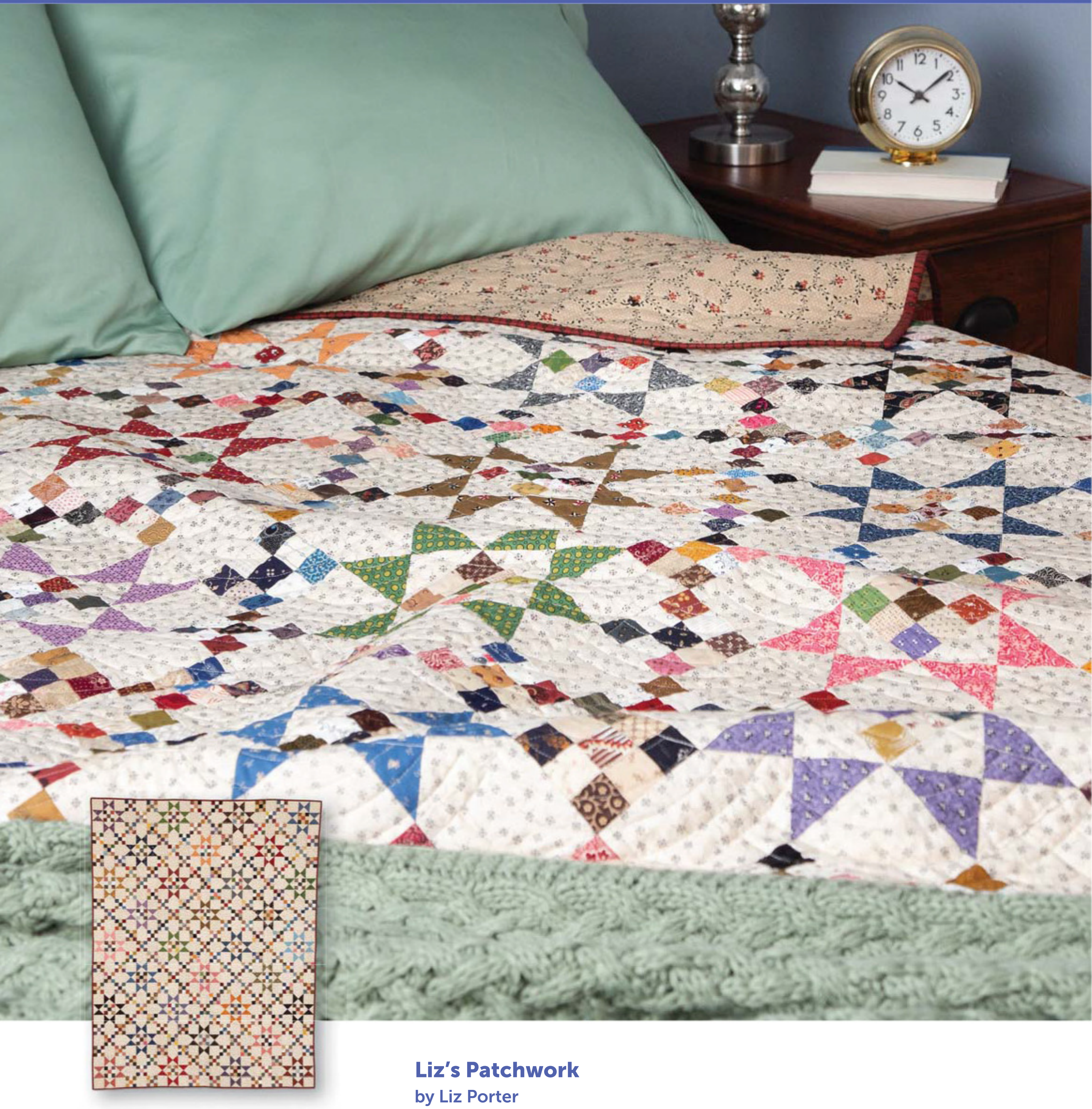

Liz's Patchwork

by Liz Porter

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